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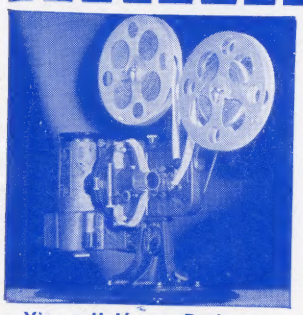

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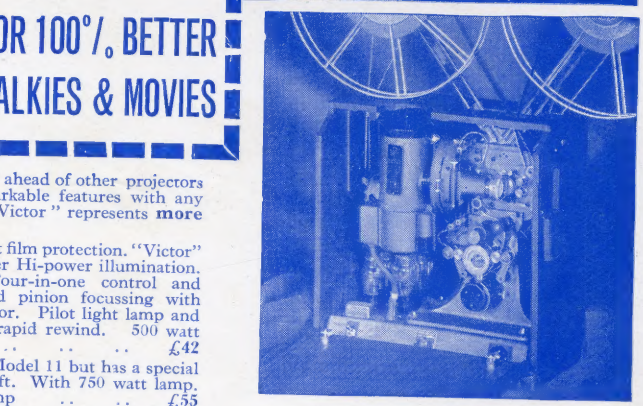

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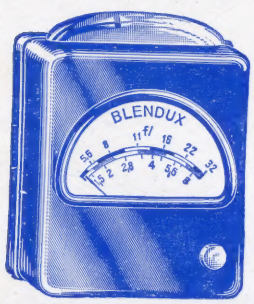

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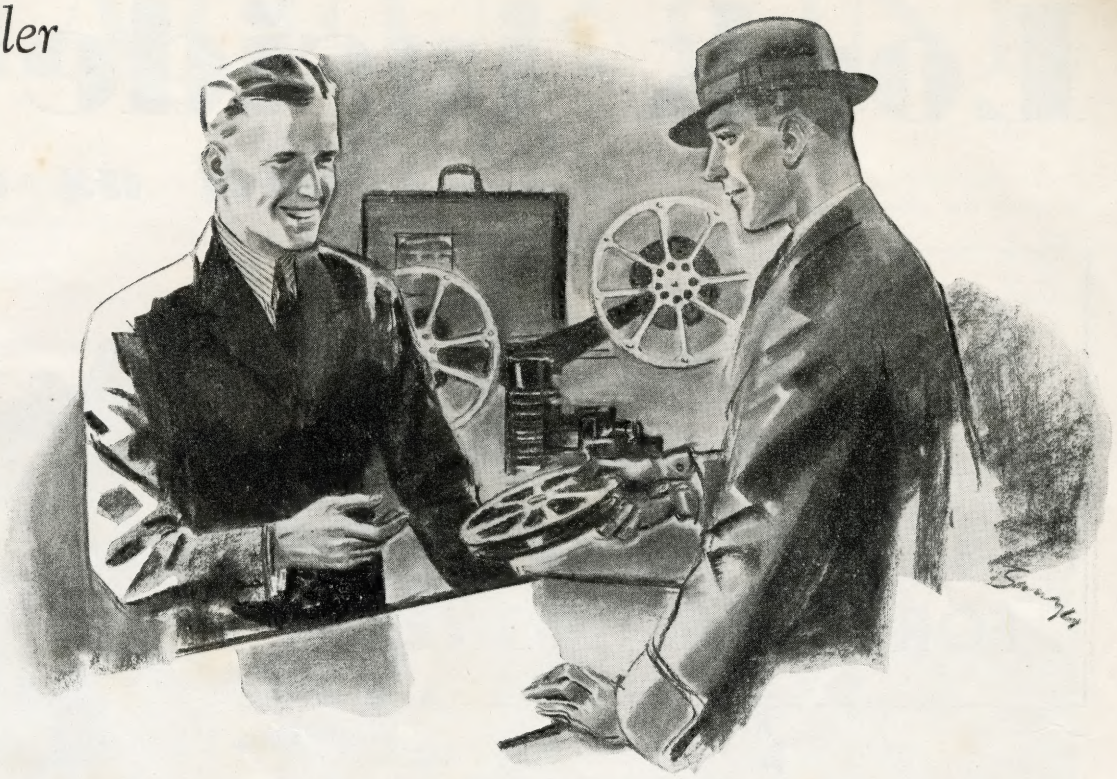

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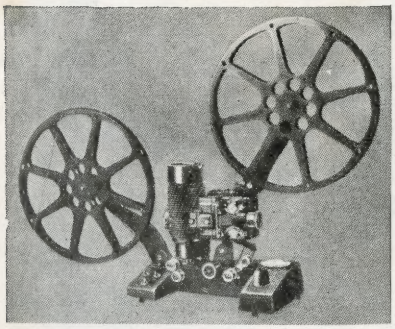

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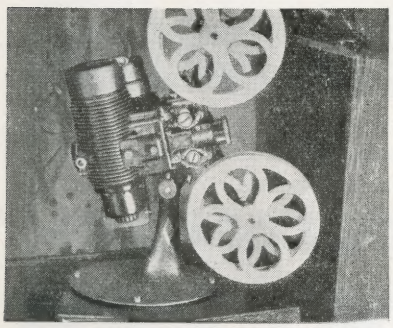

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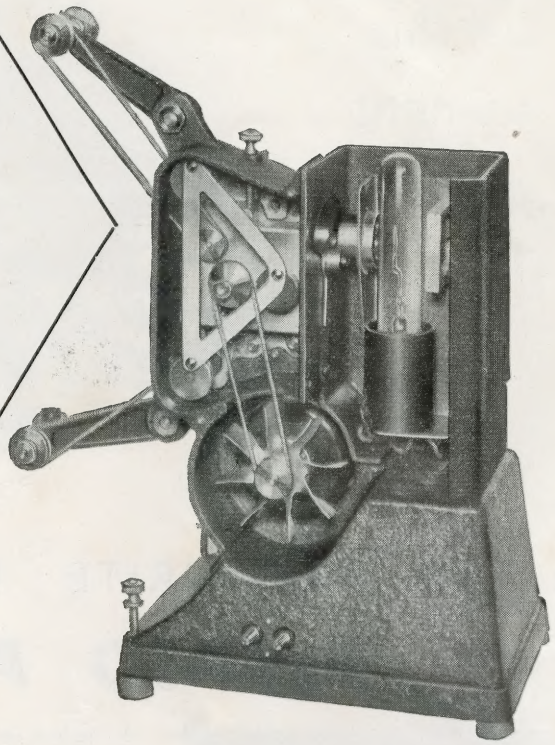

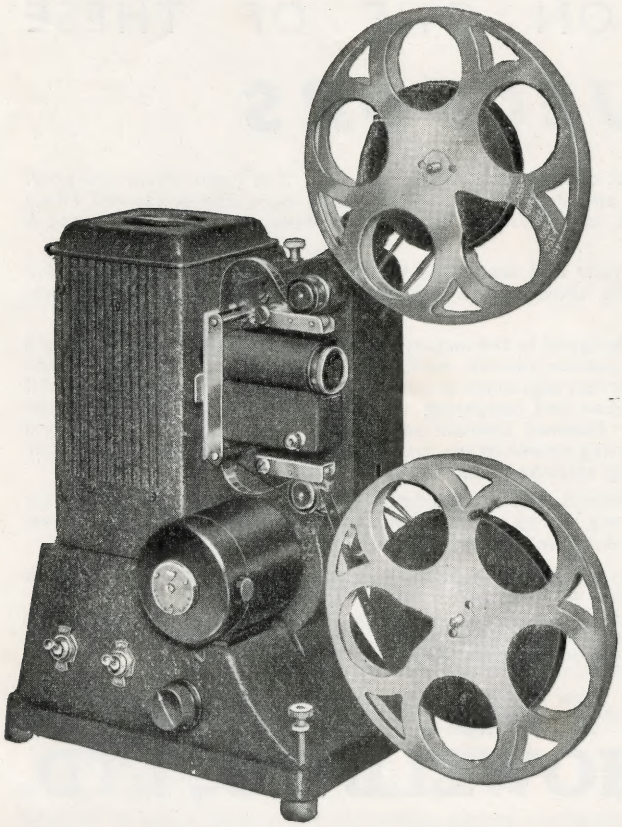

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VOL. IV. No. 12.

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MARCH, 1938

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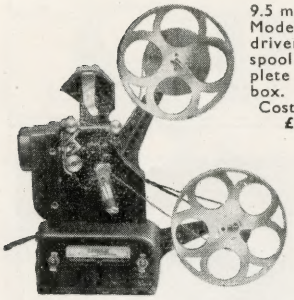
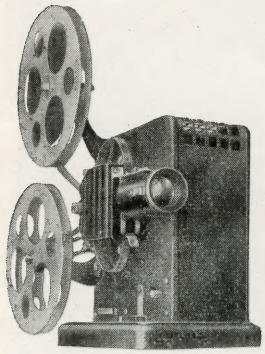
NOW THAT YOU HAVE SEEN THE OTHER "SALES?"
STUDY THE BARGAINS BELOW AND NOTE THE GENEROUS REDUCTIONS

SPECIAL BARGAINS



9.5 mm. Coronet Model II, motor driven, 300 ft. spool arms, complete in original box. As new. Cost £9 17 6
£6 10 0



9.5mm. Eumig P.III, 250 watt lamp. Still picture device, built-in resistance, 400ft. spool arms. Brand new, in original box. .. Cost £18 18 0
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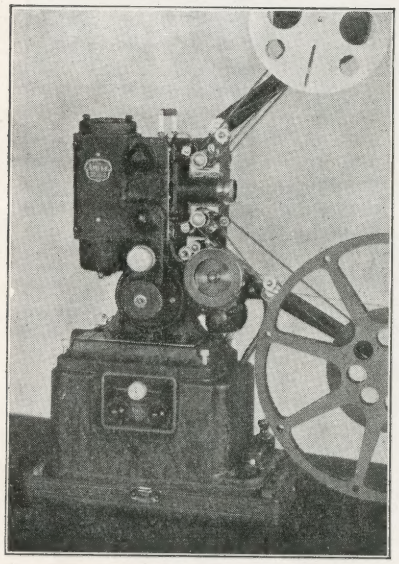
We also have a few similar projectors for 8mm. and 16mm.



16 mm. Amprosound "M" with two cases, weighing only 52 lbs. 50 ft. speaker cable, 500 watt lamp A.C. or D.C., amplifier with 8 watts output, reverse, still picture device, 10" speaker, 2" lens. Used for demonstration only. Cost £121
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16 mm. ZEISS KINOX, 800 t. model, 375 watt, fan cooled, stills, speed control, complete with transformer. As new £39 0 0

16 mm. SIEMENS STANDARD, Bronze model, made throughout of specially hardened metal for commercial purposes. 250 watt lamp but equal to 500 watt illumination, fan cooled, ammeter control, enclosed interchangeable resistance, speed control, stills, quick automatic rewind, 2" lens, £39 0 0 complete with carrying cover. Excellent condition .. .. ..

16 mm. VICTOR, Bronze model 20, 750 watt lamp, film tripping device, reverse and stills, motor speed regulator, 2" Dallmeyer Maxlite lens, rewinder, screw tilting adjustment, complete in carrying case. As new .. £36 0 0

16 mm. AMPRO, 750 watt, fan cooled, 2" lens, reverse and stills, speed control, automatic rewind, separate lamp switch, tilting adjustment, £34 10 0 complete with case. Excellent condition .. ..

16 mm. SIEMENS STANDARD, 200 watt lamp, fan cooled, ammeter control, enclosed interchangeable resistance, speed control, stills, quick automatic rewind, 2" lens, complete with carrying cover. Nice £33 10 0 condition .. ..

16 mm. AMPRO, 500 watt, fan cooled, reverse and stills, speed control, automatic rewind, tilting adjustment, complete with case. £29 0 0 Nice condition .. ..

16 mm. WESTERN DISC TALKIE, (minus pick-up speaker), 250 watt lamp, turntable, 2" Dallmeyer Superlite lens .. £19 10 0

16 mm. PAILLARD "C" (Black), 250 watt, air cooled, reverse and stills, speed control, 45 mm. Hermagis lens, complete with resistance £14 10 0 and case. Good condition .. ..

16 mm. EUMIG P.III, 250 watt lamp, air cooled, speed control, stills and geared rewinder. Very nice condition £13 17 6

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16 mm. AGFA MOVECTOR, 3½ amp. lamp, brilliant illumination, air cooled, speed control, 3.5 cm. lens, ammeter, complete with resis- £13 10 0 tance. A very sturdy machine .. ..

16 mm. KODASCOPE Model "D," 300 watt, fan cooled, speed control, stills, quick automatic rewind, 1⅝" lens, complete with variable £11 17 6 resistance and case. Almost new .. ..

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16 mm. ENSIGN S.S., 100 watt, motor speed control, complete with resistance for all voltages 100-250 A.C. or D.C. and Box £4 10 0

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9.5 and 16 mm. PAILLARD "D," 250 watt, air cooled, motor speed control, reverse and stills, geared rewind, complete with resistance £15 10 0 for all voltages 100-250. Excellent condition .. .. ..

9.5 mm. PAILLARD, 250 watt, air cooled, motor speed control, reverse and stills, geared rewind, 45 mm. Hermagis lens, complete with £13 15 0 resistance and carrying case. Nice condition .. .. ..

9.5 mm. PATHE "200B," 200 watt lamp, air cooled, motor speed control, complete with resistance for all voltages 100-250. Excellent £9 17 6 condition .. ..

9.5 mm. PATHE LUX "Y.A." Model, air cooled lamphouse, motor drive with speed control, will project 30', 60' and 300' super reels, complete with resistance for 100-250 volts, and carrying case. In good £9 15 0 condition .. ..

9.5 mm. PATHE HOME "G.2" Model, motor with speed control, super attachment and resistance for all voltages 100-250. In £6 10 0 excellent condition .. ..

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FIVE PERFORMANCES

OF THE "AMATEUR CINE WORLD"

TEN BEST FILMS of 1937

DETAILS, eagerly awaited, of the "Ten Best Films of 1937," are given in this issue. Many of our readers—many more, indeed, than we had anticipated—will shortly have an opportunity of seeing a selection of these films. We announced last month that two performances would be given. Within a few days of the publication of our February issue it became apparent that two would not be enough to accommodate all those enthusiasts who wanted to come. A third performance was arranged and all tickets quickly taken. Then a fourth. Then a fifth.

Please Note the Dates

So, with the exception of Saturday, March 5th, every night of the first week of March will be given over to the presentation of the *Amateur Cine World* "Ten Best." The shows will be given on Monday, February 28th, Tuesday, March 1st, Wednesday, March 2nd, Thursday, March 3rd and Friday, March 4th. Each will begin at the same time—7.30 p.m.

It will, of course, be appreciated that tickets for one performance will not admit to any other. We mention this because tickets for the show on Friday, March 4th, are printed in red: "Third Performance." It certainly was the third performance to be arranged, but in actual fact it will be the fifth to take place.

In addition to showing what the amateur movie-maker can do the performances will also be a very good indication of what the amateur film trade can offer. The whole of the musical accompaniment, for instance, has been arranged by the Central Record Information Bureau of 'His Master's Voice,' who have matched the sound effects for each film; such well-known projectors as Bell and Howell, Bolex and Siemens will be used; the film leaders have been prepared by the Film Editorial Service. And one of the major attractions of the shows will be the short talk to be given by Mr. Andrew Buchanan.

Shows in the North Planned

We are very glad to welcome as our guests readers from as far north as Scotland and as far west as Devon; indeed, there will be visitors from most of the large towns in the provinces. Many readers living a great distance from London have expressed a desire to see the films but are, however, unable to make the journey. There are doubtless many others in the same position, for the amateur film movement is particularly strong in the North. We are therefore hoping to arrange for performances of a selection of the "Ten Best" in two important centres in the North. Negotiations will probably have been completed in time for us to give full details next month.

All seats for the five London shows have been taken, and we would specially ask those readers who have tickets but find they are unable to use them, to return them to us at the earliest possible moment so that they may be available for those applicants who would otherwise be disappointed. So the position is that, although all the tickets have gone, it is possible that we may be able to meet the requests of a

(*Continued on next page*)

The shadows of the gate make an attractive pattern on the steps. Without them it would be an uninteresting shot.

(*Continued from previous page*)

WHAT MAKES A

few readers who may be optimistic enough to make application—possible but not very probable.

And now let us anticipate Mr. Buchanan with a few remarks on the prize-winning films. He says: "The nicest compliment I can pay to the ten winners is to say that their films should be viewed by the professional industry, which could learn a great deal from them." In our view this is something very much more than a nice compliment. Remember that Mr. Buchanan is himself a professional film director—and one of the finest directors of short films of the magazine and documentary type. He has a very thorough practical experience of the making of films and of the requirements of the box-office. In short, he knows very well what he is talking about.

A Prize-Winning Holiday Film

It is not, of course, suggested that any of the films are perfect. They each have their shortcomings. It is only to be expected that they would lack the polish of the better professional film, for the amateur has practically none of the technical facilities of the big studios. But they are all of them imaginatively handled, all are very creditable examples of what can be done with limited resources.

Mr. Buchanan draws attention to the fact that the films are evidence that "amateurs are realising more and more that the film can be used to analyse and solve problems of national importance." That is true of some, but it should not be thought that the only worthwhile function of the amateur lies in the production of such films. "Day Dreams" is a very good film but it does not solve or pose any problems. It is a type of film that nearly every amateur makes: the holiday film. But it well deserves its place among the "Ten Best" because it is a good piece of film craft. Those amateurs who maintain that the holiday film cannot be planned have in this film proof that it can. "Day Dreams" is not just a collection of views of Italy; it is a *film* of a holiday in Italy.

Almost the Hat-Trick

Mr. and Mrs. Day are members of the Stoke Cine Society. Another member, Mr. Martin, wins a plaque with "Snaps," an admirable 'autobiography' of a roll film. Were it not for a stroke of very bad luck the Stoke Cine Society might have had the satisfaction of performing the hat-trick. We had seen some time ago their film, "Nancy's Garage," a comedy in Kodachrome, and asked that it should be returned to us for the final judging. It had been sent to America and should have been returned well in time for the adjudication, but a misunderstanding at the American Customs delayed it. We arranged with the Post Office Department of the English Customs, who were most courteous and helpful, that as soon as the film was received it was to be dispatched to us, but it was still not in this country when the judging commenced. And so, regrettably, it had to be passed over.

Cutting Gets Its Reward

It is interesting to note that the film, "Creels," one of the "Ten Best," was a prize-winner at the fourth Scottish Amateur Film Festival, together with "Fourth in Hand," by the Meteor Film Producing Society. The prize was divided between these two films and another production. "Fourth in Hand" was also submitted for the "Ten Best" and reached the finals but the judges did not feel justified in awarding it a plaque, although it gets the 'honourable mention' it so well merits.

We feel that the success of "Creels" over its rival for starring honours may to a certain extent be explained by the fact that, since the Scottish Film Festival, it has been cut somewhat in accordance with our suggestions when it was submitted to us for review in the usual way. Certain parts of it were too long and have still not been cut as much as is desirable, and a few minor amendments, chiefly in the transposition of shots, have been carried out.

A few readers have asked if films altered in accordance with our suggestions are eligible for the annual competition. Why, of course they are! The main purpose of the criticisms is to provide suggestions for the improvement of the films submitted and it scarcely seems worthwhile for readers to send their productions to us if they are to deny themselves the opportunity of benefiting by the advice given.

Youth, animals, birds, children: all of sure-fire audience appeal. But you need close shots to enhance their vitality.

PRIZE-WINNING FILM?

Occasionally readers re-submit re-edited films for a further opinion and very glad are we to give it. We could wish that more readers would do so, for the chance of seeing the new versions is of benefit to ourselves.

Let us be quite candid and admit that we cannot always be sure that our suggestions will exactly fit the case. It sometimes happens that the film is such that only by actual work on the editing bench can one determine just what alteration out of a number of alternatives will be the most suitable. Practical experience gained both by making films and seeing a very large number of them during the course of a year may suggest that such and such would be the best thing to do, but only by actually juggling with the film strips, trying out the effect of this one in that context and that one in this, can one be entirely certain.

The merit of this shot lies in its simplicity. Every feature contributes its quota to the effect and none is redundant.

Value of Experiment

Admittedly, it is not often that one is faced with a dilemma of this kind, but we invite our readers' co-operation in the successful solution of such difficulties. Help us to help you. Each film poses its own problems. General rules help but they cannot be binding. On one occasion we did re-edit a sequence for our own satisfaction. We did not work on the actual film because it was not ours to do as we liked with, but we took a number of similar shots and played about with those to our heart's content. And, again let us be quite candid, the solution we ultimately arrived at was not the one that had first occurred to us. Certainly the first was reasonably effective and was at any rate better than the arrangement in the original film, but manipulation of the various shots produced a result that one felt at once was the only real answer.

Most amateur films would be improved by quite drastic cutting. One appreciates how difficult it is to cut out the shot which " after all, isn't so bad, anyway." It is even more difficult to cut the good shot that is too long, because one does not always realise that it *is* too long. Quite obviously we like it or we wouldn't have taken so much of it. It may be a very effective shot but if it outstays its welcome, it is as damaging to the film as the grossest errors in exposure or the most wobbly camera.

New Films for Old

Treat yourself to a pleasant evening some time with an old film and a splicer. We specify an old film because you will probably have less qualms about hacking it to pieces than you would with your latest picture. You will be so agreeably surprised at the quite astonishing transformation that you will probably want to start on that latest picture at once. A reader from India wrote us recently to say how delighted he was with the effect produced by very drastic cutting on an old production. It was a comedy and in our criticism of the original production we suggested that it should be cut by one half—from 800 ft. to 400 ft. We did not for a moment think he would do so, for it was not a case of merely eliminating sequences here and there, as one would do in a holiday film or any other type of film the construction of which is fairly fluid. No, it meant shortening practically every shot, and discarding four hundred feet of film, very little of which was usable in any other context.

Does that seem wasteful ? If it does, you have quite the wrong idea of the economics of film-making. Dud film is a waste when it is included in a production in which it has no business to be. Cut out, it is the premium for the insurance of the success of the production. We have seen the re-edited version of the comedy mentioned and agree with the reader that the 100 per cent. cut has resulted in a 100 per cent. improvement.

The Reward of Planning

It is very seldom that the amateur will need to cut so heavily as this, but the point is that he invariably needs to cut very much more than he supposes.

Once one learns that value—and necessity—of pruning, one has taken the first step on the course that leads to the possession of an *Amateur Cine World* plaque. None of the prize-winners has allowed a bad shot to stay in. Mr. and Mrs. Day, the producers of " Day Dreams," indulged in quite an orgy of cutting. " The material we brought back from Italy disgusted us," they write, "four hundred feet of Roman ruins, most of it in duplicate." But they have knocked the ruins about a bit and there are no duplicate shots in the finished film. " Day Dreams " and the nine other prize-winning films are proof that good films are made before and after shooting.

MR. ANDREW BUCHANAN, AS A CHILD OF TENDER YEARS, LOOKING FOR WARDOUR STREET.

[*Frontispiece*]

IT BEGAN LIKE THIS

BEING A

Concise Account

of Early Adventures with

THE KINEMATOGRAPH

TOGETHER WITH MANY DIVERTING ANECDOTES

The Whole Forming

An Elegant Exposition

ON DIVERS ASPECTS OF THE

KINEMATOGRAPH ART

By

ANDREW BUCHANAN

FIRST EDITION

Embellished with Plates.

London

PUBLISHED BY "AMATEUR CINE WORLD" FROM GRAY'S INN ROAD AND SOLD BY BOOKSELLERS IN TOWN AND COUNTRY.

1938

IT started with a box of tricks that cost half-a-crown. I was ten and received it for Christmas, having hankered after magic for years. More than anything I desired to create illusions—to see my friends gape. I soon mastered the tricks, gave shows at parties, got dreadfully muddled and deceived myself that I had deceived everyone else. But I improved and became an expert palmist, swallowing thimbles and pennies with the greatest of ease.

Then I discovered that to perform tricks successfully one had to keep up a flow of amusing patter to distract the audience and so I wrote it myself. In addition to being an amazingly bad magician, I was also a brilliant mimic in my own estimation, and so I began to introduce character sketches into my bewildering show. Ultimately, I left the magic out altogether and presented only my imitations.

The Chapeaugraphist

Inspired by a queue entertainer, I purchased a ring of black felt and became a Chapeaugraphist—that is, I learnt to twist the felt into countless hat shapes—Napoleonic, Salvation Armyonic—Dustmannish—Nunnish and so on—popped each shape on my head, assumed quite the wrong impression, and thus portrayed, say, twenty-five characters in five minutes. My audiences always seemed to laugh in the wrong places, but that was due to the fact that I never did look much like a nun.

That evolved into more detailed impressions of people, but instead of imitating 'well-known stars,' which I did quite well, I preferred to present familiar *types*, which could be understood by any audience, for there are always people who have never seen the star one is imitating. Thus I impersonated Americans, babies, Frenchmen, old women, bibulous baritones and super sopranos, for I had *two* singing voices instead of one good one. I wrote a burlesque called "Chu Chin Chewed," gained the permission of Oscar Asche to perform it and presented it at lots of shows—for nothing!

Before the War I entered a West End Bank and the short hours enabled me to work my concerts with ease. Cinemas were slowly increasing and my most vivid memory is of my daily walk, with a bank messenger in a top hat, carrying bags of money to Post Offices. I was chained to him and the bags were chained to both of us. We had to pass the New Gallery Cinema and I used to pull him back while I sniffed the glorious aroma flowing out from the mysterious interior—disinfectant to most people, but an inspiring perfume to me. There was a large picture of Chaplin wearing a stock-tie in the vestibule and I decided to wear one too.

The Atmosphere of Films

That cinema filled me with an intense desire to 'go into films'—to become involved with perfume, stock-ties and darkness. Feeling more and more like a fugitive from a chain gang in the bank, I persuaded my father to introduce me to the directors of an English film company, which he did, and I was engaged as a private secretary to two of them. That was seventeen years ago and although the job did not bring me into direct touch with production, I was very near it, handling scenarios, writing to actors, living in an atmosphere of cigar smoke and acetone, extravagance and bankruptcy.

Meanwhile my concert work was developing and I received fees—anything from one to five guineas a show.

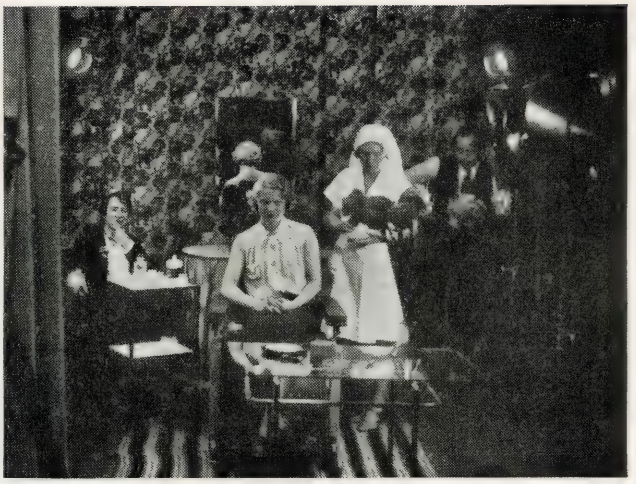
My first big public appearance was at the Chelsea Palace on the National Sunday League circuit, and other dates followed. I played at all the large music-halls, holding the stage for twenty minutes with my satirical sketches and songs. Then I began to write humorous articles, about one in five being accepted! Fortunately, the film company ran a house organ and I ventured to submit an article to the editor, who ventured to accept it.

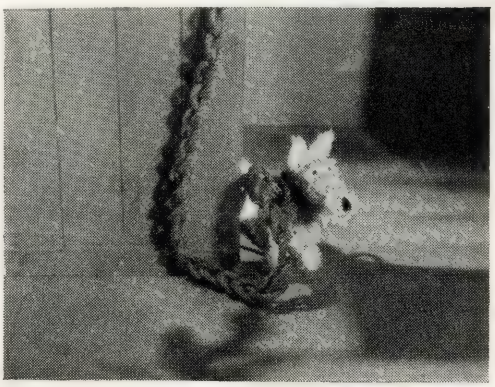
In August, 1924, he asked me to interview Evelyn Laye, then starring in Madame Pompadour, at Dalys, to obtain her opinion on the film possibilities of "Going Up," in which she had starred on the stage. Imagine how I felt at the thought of meeting a real star. My knees went wrong. I saw spots. I perspired, but I went, and she was very lovely and sweet and gave me tea and I nearly dropped the cup and it was all perfectly dreadful—but the interview was published.

Later, the studio at Elstree held a concert and I *invited* the manager to *invite* me to give my show. The audience was full of professionals and writers and I was quite successful. Apparently, one of my directors put two and three together, realising that, as I performed humorous sketches, wrote humorous articles, and did other humorous things, I was more like a public secretary than a private one, and so he instructed me to write some funny titles for a batch of films he had bought in New York, the existing ones being far too American to be understood here. I did and then I titled an Edgar Wallace thriller, a long fantasy, and a short fur-trading film.

The firm then had the idea of starting a weekly series of magazine films—due to the fact that it had received, as overweight on a contract, the entire output of *positive* prints of an American series and did not know what to do with them. Would I undertake the job and turn out something really original? I did. The positives—not negatives, mind you—were packed in sixty-three huge crates which lay over the entire floor of the studio, production having temporarily ceased, as production sometimes does!

The first stage of the work was hardly creative, for it involved opening the crates with a lever and sorting the hundreds of film tins. That occupied me for six solid months, for I had to view each reel on a hand-turned projector and note the contents. At last I had catalogued everything and proceeded to create, out of the used material, the first six reels of the new series, to be known as the Cinemagazine.





Top: Anna Neagle's first film appearance in Mr. Buchanan's little London Studio, everything being shot in front of a curtain. This still was taken before she started her film career, and was still on the stage.

Centre: From a film of five years ago. Shots like this are of extreme value when assembling.

Bottom: Simplicity of design in modern setting. George Robey being caricatured by Oscar Berger, famous Continental artist. (Shot from one of the Cinemagazines).

Having no negatives, my selection was governed by the number of prints of each particular subject. There might be twenty-three of Vesuvius in eruption, five of Niagara Falls, and seventeen of a lion hunt. Therefore, I had to sort again all the subjects according to the number of copies available. I had noticed how sub-titles always disturbed continuity and so I devised mine to link one subject to another, which had never been done before. I also established inter-cutting in this type of film, vesting subjects with new meanings.

For instance, I inter-cut a descent of the Eiffel Tower with some aquarium shots and as the lift within the Tower sank rapidly to the bottom, I cut in the fish—as if the descent went right down into the Seine. I also intermingled some ruins in Ancient Greece with some plaster ruins of film-set temples, in Hollywood.

I remember building up a reel on the theme of the then popular ragtime song about "Going Back to Dixie." I not only showed Dixie, but also the leaning Tower of Pisa, the back streets of Bombay, a glimpse of Blackpool, a vineyard in France, a fragment of the Rhineland and so on, introducing each by suggesting they were all equally nice places to go back to—"Going back to Pisa where the leaning towers grow," etc. The first Cinemagazine I made was called "Wobbling Heights" and the second, "New Vamps for Old."

These, with two others, were trade shown at the New Gallery (what aromatic memories!) on January 15th, 1926, with some Tom Webster cartoons; and from that date until December 31st, 1936, I made, without stopping, a new reel—not a news-reel—every

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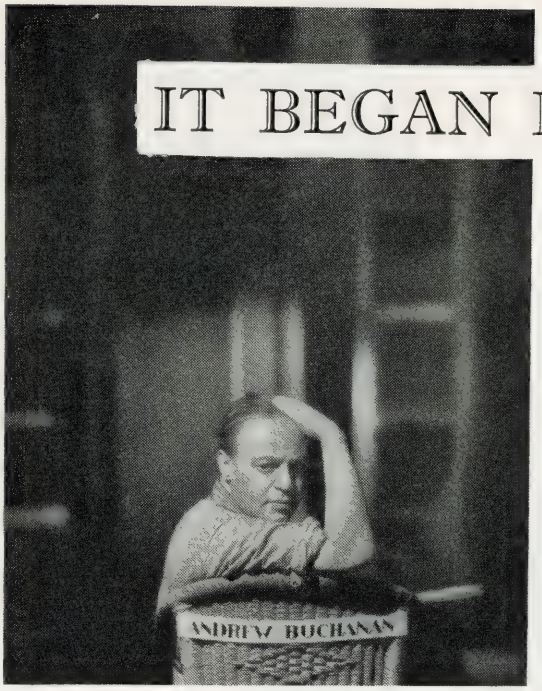
IT BEGAN LIKE THIS



Photograph) (*Norman Parkinson*

week, so that any little eccentricities in my behaviour to-day are quite understandable! I made lots of other films in between, though in between what I have never discovered.

The first series, made out of those positives, was a success and so the Cinemagazine had to continue, but where was the material? The answer was we had actually to shoot new sequences and my first job was in a silk stocking factory in Elstree, which I filmed without lights. This gave me a chance to take the precious close-ups and incidental shots that I had missed when assembling the old American material. Then I took a book-binding factory in Edgware, also without lights—and success either, for it was so dark inside.

I grew bolder and shot churches, traffic, sea-waves, cattle, ruins and all sorts of odd things. But I needed interiors and so I rigged up a studio in an old army hut, entirely surrounded by water, so that only the boldest artists would dare to walk the plank to enter; and there, in the glare of spitting arc lamps, I shot a lady making lace, who had a bilious attack in the middle of it—followed by another lady, wearing hats, who looked as if she was also going to have a bilious attack, but I discovered it was her normal expression.

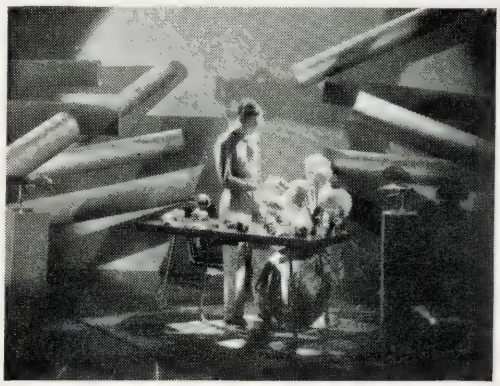
Success enabled me to acquire a London studio in which I felt most important until one day I arrived with my artists to find it empty, the lease having run out. I was establishing my own technique—introducing close-ups of inanimate objects—incidental shots from unusual angles—hands—shadows—trembling curtains—feet in various natural positions—and so on.

Also, I was using a number of pictorial parallels—birds in flight, linked to soaring aeroplanes—smoking chimneys and men smoking pipes—which I found invaluable. Then sound came and I superseded my linking titles with a commentary containing verbal links so that the continuity remained undisturbed. I filmed almost everything, from making money in the Mint to losing it at Monte Carlo. I introduced larger settings which symbolised the subjects they framed, devised film ballets, shot London's streets being washed before dawn, Boris Karloff eating grape fruit, peasants making champagne, power stations, beauty parlours and dog breeding.

My days were filled with night clubs and my nights with daze—but it was all great fun. The reels went all over the world and had Spanish, Chinese and Indian sub-titles added to them, which together with my running commentary, probably created a confusion almost equal to my own.

I have shot an unending stream of famous people, including Beverley Nichols, Frances Day, Irene Vanburgh, Nelson Keys, Edgar Wallace, Tom Walls, Ralph Lynn, Yvonne Arnaud, Ethel Mannin, Nellie Wallace as she really is, and Gordon Harker as he really isn't, Flora Robson, Charles Coborn, Anna Neagle, her *first* screen appearance, Alfred Hitchcock—directing the director being a most amusing experience—oh, and many more. The greatest artists are always the easiest to handle. Unknown people, filled with a grim determination to become stars, always know absolutely everything except, of course, the one fact that they will never secure success, simply because they *do* know everything! The simple, eager willingness of really famous people to respond to every suggestion is the greatest lesson the aspiring artist or technician can receive.

That was how it began, but if you ask me how it will end I can only reply that the answer's in the negative!



Top: Settings became more imaginative. This one dealt with dragon-headed car exhausts.

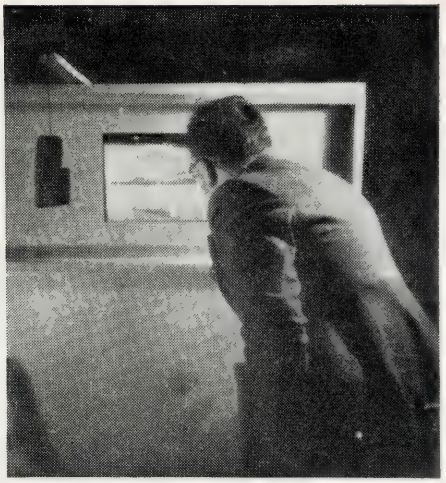
Bottom: A little satire: People in cages, animals (stuffed) outside. An early sequence.
(Both stills from the Cinemagazine)

Back - Projection

for Amateur Studios

A method of back projection was described in last month's issue. In this article our contributor shows how back-projection can be used in the amateur cine society studio to avoid the use of back cloths, thus enhancing the reality of the scene.

By R. H. ALDER



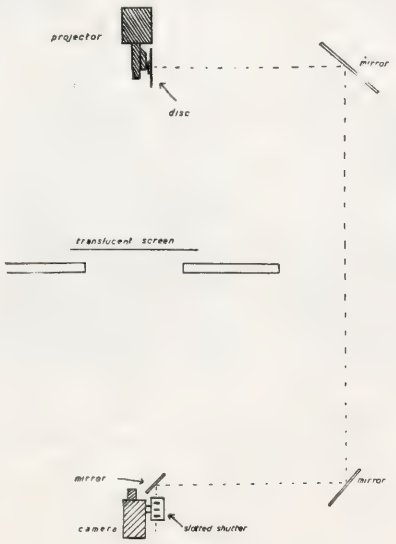
"WIMBLEDON RUNNING COMMENTARY." Straight print of test still, made under conditions strictly comparable with those of a cine-camera, f/1.9, at 8 frames per second on hyper-sensitive neg.-pos., using back-projection with the apparatus illustrated. With a 500-watt projector it would have been possible to use even more light on the set without detracting from the brilliance of the back-scene.

ILLUSION is the reality of the cinema. Some films destroy the sense of illusion by the inclusion of one or two shots taken in front of an obvious back cloth. Two faults contribute to this defect—faulty perspective and unnatural rigidity.

The first of these faults can be overcome by simple calculation on the part of the scene-painter and camera-man. The second disability is inherent in any painted scene and therefore some professional technicians have cultivated the projected background. Scenery is shot in some actual location, with all the natural quivering of foliage in the breeze, breaking of the waves on the seashore, and drifting of clouds across the sky, and is projected on a white background to give the semblance of reality behind the actors.

The enormous requirements in the way of projector light and the trickiness of lighting the actors but not the background screen, make it appear that such resources are outside the purse of the amateur, even if he is able to overcome technical difficulties.

There are, however, limited cases in which the system can be used to good effect.



Set-up for back-projection

Imagine, for instance, a series of close-ups showing passengers in a taxi-cab. How much more convincing it is if one can show, in addition to the oscillation of the cab, a retreating landscape through the little window at the back! Since the area to be covered is small it is not necessary to use a large screen for this back-scene and all the projector-light can be compressed into small compass. The amateur, therefore, is not compelled to use an arc-projector in order to secure sufficient illumination to register on the film. Similar conditions occur with a cabin porthole, a hole in a fence, an observation port or even the corner of the window in a railway carriage, aeroplane or house.

Naturally the production of such shots is expensive both in money and in time, but a comparatively small footage interpolated with shots in which the window or other aperture is cheated can lend conviction to a sequence which otherwise might fail to satisfy the viewer.

Technical Difficulties

There are, naturally, technical difficulties to be overcome. To begin with, it must be remembered that the back-projection screen is alternately light and dark, owing to occultation by the projector-shutter. If projector and camera are working at the same speed and the projector-shutter is closed during most of the period in which the camera-shutter is open, the recorded image is, of necessity, very dark. If projector and camera are slightly out of step, there will be a visual "wow"—the recorded image will swing periodically from very dark to light and then back to dark.

It has been suggested that this may be overcome by running the projector at double the speed of the camera. With this arrangement, however, it is still necessary to hold a reasonable degree of synchronism to avoid "wowing," although the effect is by no means as obvious as it is when the two instruments are running at approximately the same speed.

Efficiency of illumination can be increased by modifying the projector-shutter. Ordinarily this incorporates at least one flicker-blade, in addition to the blade which cuts off the light while the film moves from one frame to the next. For background projection the flicker-blades

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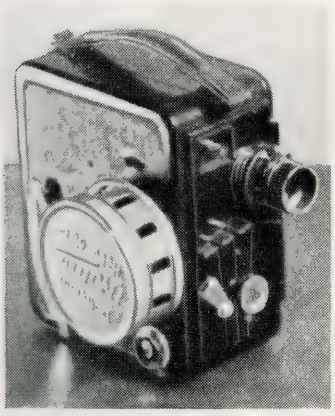


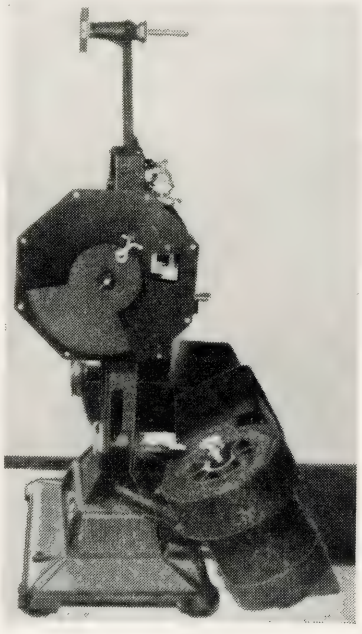
Stroboscopic shutter, made from cocoa-tin, fixed to re-start knob of Dekko camera by means of a push-on cork collar. The quarter-inch slots are equally spaced round the periphery; the number of slots is four times the number of frames exposed in each revolution of the knob.

BACK-PROJECTION

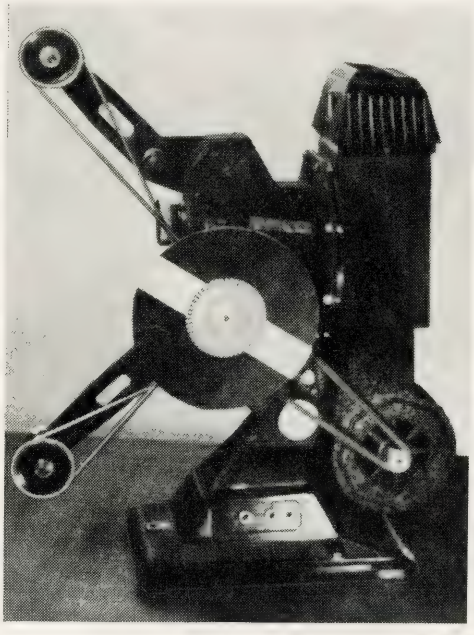
(*Continued from previous page*)

represent so much lost light, so that in preparing the projector for this work it is a definite advantage to gain light by substituting a new shutter without flicker-blades.

Unfortunately it is not sufficient merely to substitute a single-bladed shutter, since that would put the projector mechanism out of balance and cause a rotary dither of the projected background. Nor is it adequate to achieve static balance by means of a relatively heavy weight close to the shutter-boss at the side opposite to the single blade. The shutter must be dynamically balanced by means of a projecting "bob," approximately equal in weight to the occulting blade and with its centre of gravity at the same distance from the axle as that of the blade.



200-B projector fitted with light-weight single-bladed shutter, balanced by projecting bob-weight made of heavy wire.



Stroboscopic disc mounted on driving pulley of 200-B projector. The inner circles (black lines on white disc) are used, with a neon lamp on alternating current, to fix the projector speed at 16 frames per second. The white diametric band is observed through the special camera-shutter as a means of keeping camera in step with projector.

The Shutter

The means of contriving this depends on the shutter design, and must therefore be left to the ingenuity of the individual amateur technician, who can get a good deal of help by consulting friends interested in the theory of construction of motor car engines. The method adopted in the case of a 200-B is illustrated.

Adjustment of projector speed to double the camera speed can be achieved either by revving-up the projector or slowing down the camera and the actors' movements. Of the two the latter is infinitely to be preferred; few claw actions will stand speeding-up to 32 f.p.s. without snatch, and further, the halving of camera speeds is equivalent to doubling the projector wattage. Taking this in conjunction with the elimination of the flicker-blades, a 200 watt projector gives illumination equivalent to a straight 500 or 600 watt instrument at 32 f.p.s.

Absolute Synchronisation

Refinement relates to maintaining absolute synchronism between the projector at 16 f.p.s. and the camera at 8 f.p.s. In the professional studio this would be achieved by two synchronous motors, but the amateur's resources call for something less costly.

An effective scheme (which necessitates, however, a delicate touch) can be contrived with a camera which has an external shaft or knob geared to the shutter, such as a turn-per-frame shaft. On this is fixed a rotating cylindrical shutter through which can be observed a large stroboscopic disc on the projector mechanism. To carry the observation from front to back of the set, three mirrors are used as shown in the plan.

The camera, loaded with film but with a lens cap on, is now adjusted so that its speed is rather faster than 8 f.p.s. the projector, loaded with processed film, is adjusted to 16 f.p.s. Light finger pressure on the centre of the cylindrical shutter is used as a brake to keep the stroboscopic indicator on the projector apparently stationary.

When the preliminary adjustments have been made the film in the camera (hitherto unexposed, having been protected by the lens cap) can be removed in a dark-room and re-spooled for use.

The precise method used with a Dekko camera and 200-B projector is shown in the photographs. The cylindrical shutter on the camera gives twelve "sights" in one rotation—the re-start knob on the Dekko turns through 360 degrees for three frames, so that the shutter gives four "sights" per frame. While one frame is exposed in the camera the projector driving-pulley should make two complete rotations, so that the white stripe on the black disc of the driven pulley, when seen through the cylindrical shutter, appears to be motionless. If the camera is faster than the projector the stripe creeps backwards: if the camera is too strongly braked the stripe creeps forwards. The striped disc must, of course, be brilliantly lit without any stray light reaching the screen.

All light except from the projector lens must be

(*Continued on page 629*)

High-Light in Snow Time

The perversity of our climate is such that a burst of kindly spring weather will probably greet the appearance of this article, but the subject is one that the amateur needs to know about, particularly if he is already an adherent of the famous Smethurst High-Light System.

By S. S. FRANCIS

Shadows must exist in a snow scene, says the author. Without them this shot would, to a great extent, be void of interest.

EVEN the possessor of an f/3.5 fixed focus lens can record many of Winter's moods by using super-sensitive, or even normal pan, film. Those fortunate enough to be able to afford a holiday in the Swiss or Austrian Alps or a trip up the Scandinavian coast would undoubtedly prefer to leave behind changes of garment rather than cine cameras, such is their keenness to bring back records of parties, outings and scenery amid the snows ; yet there are many who miss frequent opportunities of making similar and equally satisfying captures in our own country.

By virtue of the fact that all is covered with snow of more or less uniform whiteness, precautions have to be taken to prevent the resultant screen picture being flat and uninteresting and devoid of all the gradations of light and shade in the snow itself (which are so apparent to the eye but which the film emulsion is unreasonable enough to miss if we shoot in a haphazard manner and trust to luck). These precautions are simple and elementary.

Two Pitfalls

There are two pitfalls : first, tone rendering of human faces ; secondly, flatness, or lack of contrast in the snow-covered scene. While these two problems are dealt with separately below, they are largely bound up one with the other, as will be readily perceived.

In an article on titling exposures which appeared in the August issue of this magazine, the writer drew attention to the difficulty of reproducing face tones in a pleasing manner while simultaneously obtaining gradations in fully-lit white objects. This, as was explained, is due chiefly to the fact that if a face, without make-up on, were rendered in its true colour tone value, it would appear undesirably dark when the image was projected. Hence, to obtain a screen picture of pleasing brightness, slight over-exposure is given which ordinarily is of no detriment. This over-exposure, however, results in all pure whites being ' burnt-out ' and the destruction of any delicate nuances which might exist.

All this leads up to a salient point : either the reproduction of human faces must be accepted as being darker than usual and the delicate white gradations in a snow scene be recorded, or face tones can be rendered at their usual lightness when all fully-lit whites will be ' burnt-out ' and the delicate shadow tones in the snow lost forever. In this latter case the white monotony of the snow would become an everlasting reproach to the conscientious cameraman.

Spot-Lighting Impracticable

There *is* a third alternative, that of spot-lighting faces with a sun-arc or two, but in addition to the difficulties of begging, borrowing or otherwise purloining the necessary equipment and its transportation to the scene of operations, the time taken to set it up is a major obstacle. So, although it would be extremely pleasant to bask in the warmth of a sun-arc light on a cold day and later be able to boast of the results, artificial light boosting had better be relegated to the limbo of the impracticable.

We are therefore thrown back on the two alternatives mentioned earlier and the fact that our scope is limited need not hamper us unduly. Having recognised the limitations imposed, we have but to make up our mind which it shall be : face tones or snow detail.

If face tones are the predominant feature, as in close-ups, use the aperture indicated by the High-Light meter in the normal manner. If it is desired to capture the delicate nuances and shadow tones in the snow itself, as in the case of a snowscape, a close-up of foot-prints or waves in the snow, use *one aperture smaller* (larger aperture number) than the meter indicates. To illustrate : if the meter gives a reading of f/5.6 then in the first case that aperture would be used and in the second case one aperture smaller (f/8).

It may be mentioned en passant that no incongruity is apparent on the screen through the cutting-in of close-ups of humans having faces somewhat lighter than they appear in mid or long shots, provided they become the

(*Continued on next page*)

High-Light in SNOW TIME

(*Continued from previous page*)

A low-key study, the lack of contrast producing a somewhat sombre effect. Such scenes look effective as still pictures, but rarely make good cine pictures.

objects of primary interest and are not included in the foreground to give depth to a distant view.

Flatness, or lack of contrast, is inherent in a snowscape as in a seascape. Both types of scenes are composed principally of light or white subjects, juicy black shadows being conspicuous by their absence. But it is just those absent shadows upon which we rely to give life and depth to the scene. Stopping-down, as has so often been emphasised by Mr. P. C. Smethurst, results only in a general over-all darkening of the image and does nothing to increase the contrast lacking between the brightly-lit and shadow-lit portions of the scene. Hence we are willy-nilly driven to observe two more points : first, shadows must exist in our snow scene ; second, we must emphasise the depth of those shadows in relation to the brightly-lit portions of the scene.

Wait for a Clear, Sunny Day

Having accepted the dictum that shadows *must* exist in our snow scene, it follows that shooting on a dull or misty day is foredoomed to failure insofar as scenics are concerned, for the snow would be rendered merely as an expanse of unrelieved whiteness. So the lesson is 'wait for a clear, sunny day.'

Fortunately, the sun does not rise high in the heavens in winter time with the result that shadows are long, even those from relatively minute irregularities in the surface of the snow and it is in our interests to choose a view point in relation to the sun which emphasises the shadows. A 90 degrees side light gives excellent results, while the more venturesome can obtain some really fine pictures by shooting almost, or exactly, into the sun, the lens being shaded in any appropriate manner.

Under perhaps no other condition does a good deep lens hood render such yeoman service as when shooting snow, protecting the lens from the large amount of extraneous reflected light that exists and enabling crisp results to be obtained.

Having finally secured our shadows, it now remains for us to emphasise their existence in some manner so as to increase the contrast range of the scene. This is one of the easiest things to accomplish ; just use a filter. But be careful to protect it from extraneous light by means of the lens hood if crisp pictures are wanted.

Which Filter ?

A moment of reflection will show that the shadows are lighted partly by sunlight reflected from the snow and partly by blue light from the sky. The best means of accentuating the shadows is obviously to prevent as much as possible of the shadow light from reaching the film emulsion, and the shadow light most easily tackled in this respect is the reflected blue light from the sky. Therefore we want a filter which will not pass these blue rays but it has to be one which will not unduly increase the amount of exposure otherwise the cameraman with a maximum lens aperture of f/3.5 will possibly find himself unable to film.

A yellow x2 or orange x4 filter, in conjunction with pan film is the answer. Either of these filters will in addition darken the blue sky considerably, causing snow-clad trees to stand out in sharp relief and enhancing the white clouds. A word of warning, however ; keep your clouds away from the snow line or it might be difficult to see where one ends and the other begins.

Comfort for the Frugal-Minded

The frugal-minded can assuage their conscience by the comforting thought that a yellow or orange filter is indispensable also for landscapes, seascapes and beach scenes, while the increase of crispness of the film image to be obtained by the use of a lens hood has to be experienced to be believed. Thus the gadgets necessary for successful snow pictures are requisites during summer also.

We thus have arrived at five conclusions :—

1. Choose a clear sunny day for shooting snow scenics so that shadow contrast nuances will be present. Clouds : optional.

2. Never use flat lighting, i.e., with the sun behind or nearly behind the camera. This rule is qualified somewhat when colour film is used.

3. Where snow 'shadow detail' is required, deliberately under-expose by one aperture.

(*Continued on page* 628)

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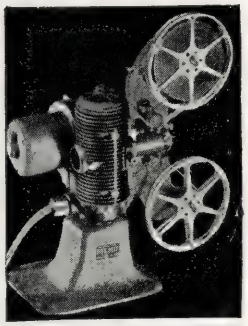

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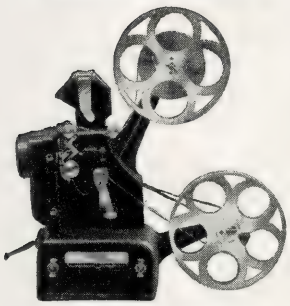

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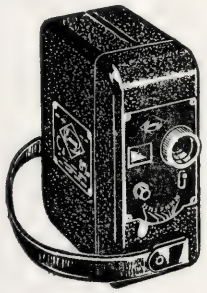

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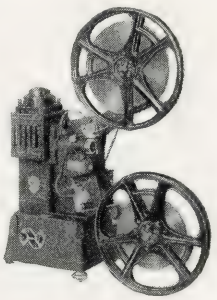

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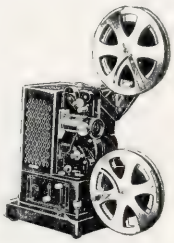

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THE AMATEUR

Choice of Theme

I CONCLUDED the first article in this series by remarking that the actual task of "getting an idea" for a film-play was in many respects one of the easiest parts of the whole business of amateur film-play production—and so, indeed, it is. And I added that in any issue of a newspaper there are probably a hundred and one ideas going begging; but, police court reports and topical articles apart, there is, in point of fact, little or no occasion even to glance at the paper in search of some basic episode or incident round which an adequate plot can be woven. For a moment's careful reflection will prove that nearly all of us have had, in the course of our lives, some chance experience—humorous, pathetic, odd, dramatic, tragic—that will serve our purpose.

A Single Bright Idea

Intricate plot-construction is a highly specialised art; and it would be manifestly absurd to demand of an amateur cinematographer, who has, at best, but a few odd evenings and week-ends to spare for picture-making, that he should in any wise attempt to work along the lines of the professional story-tellers. And so I repeat that all that is required, in the first place, is a single bright, original idea.

I lay stress upon the originality of the idea because I want you, if you can, to break away from the conventional ruts and experiment with something quite novel and outside the limits of your previous filming experience. Around one really comic, dramatic, or tragic situation, it should be comparatively easy to build up the requisite technical framework which, when completed, will turn the fundamental conception into a picture narrative—*not* a literary narrative: but a narrative of *action*.

Persons who simply cannot conjure up an idea at any price (even with the aid of a newspaper) can, it is true, sometimes find a way out of the difficulty by calling to mind some book or short story they have read, or some play they have seen, and, by "borrowing" a single striking episode from it, obtain a starting-point, at any rate—a plot in embryo—from which all manner of developments, expected and unexpected, may mature.

A Word of Warning

But in this connection, it is perhaps necessary to issue a word of warning. Even though your production is of a purely amateur nature, not intended to be entered for any public competition, and never likely to be exhibited to more than a few friends in the privacy of your own home, you have no right whatsoever to make even the most casual use of another person's property without, first of all, securing the owner's permission. If you do, and you are found out (as you deserve to be), you will quite thinkably end up in a court of law defending an action for plagiarism!

I mention these rather mundane but sobering facts simply because I know that more than one amateur cinematographer has been guilty of "lifting" (without the consent of the copyright-owner, or even the bare courtesy of an acknowledgement) ideas from novels or from stories which have appeared in papers and magazines. Only a few months ago, I saw an amateur film which was an obvious "crib" from a tale I had read myself in a London daily newspaper.

Think for Yourself

Therefore, if it so happens that you are "inspired" to concoct an amateur motion-picture about some character or incident existing in a work of fiction or drama, the very first step is to write to the author ("care of" his publishers or producers, if you don't know his private address), explaining what it is you wish to do and, roughly, how you plan to do it. In all but the most exceptional cases, that author will graciously and gladly give his assent to the proposal—for it must be confessed that the breed is very susceptible to flattery in any form!

Well, that, I say, is one way of getting an idea; but it is by no means the best way in that it is, in itself, a sad admission of your own imaginative shortcomings; and I would infinitely rather that you thought of something quite new for yourself, no matter how far-fetched and seemingly impossible, than inaugurate your career as a producer-author of sub-standard photoplays by picking someone else's brains!

Yet another alternative lies

Notice how nicely the dog is placed in the picture, balancing houses and steps. The cine man has not, of course, the opportunities of the still photographer for obtaining effective compositions, but it is a subject which he should carefully study.

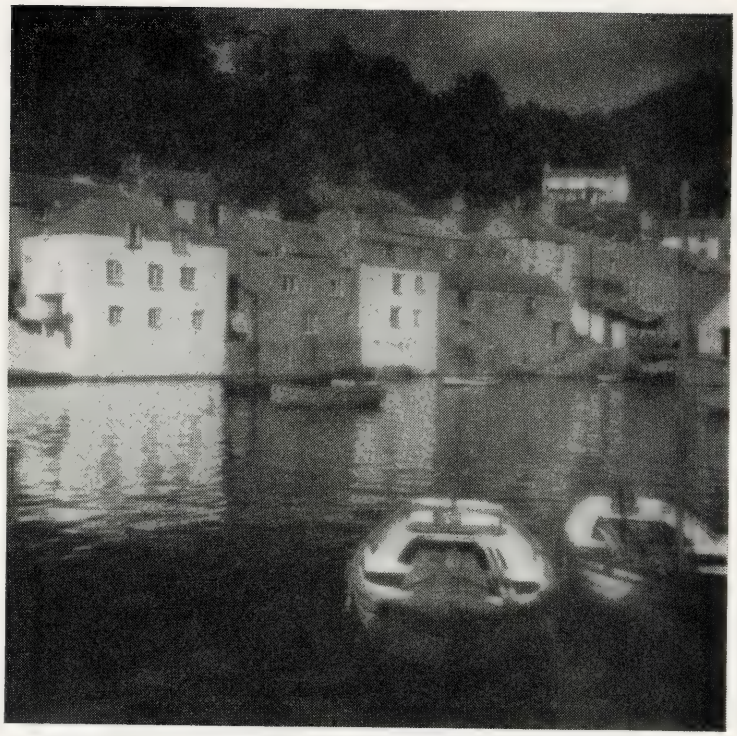
FILM PLAY

and Preparation of Synopsis

In his book, "Cinemania," Mr. Bennett champions the amateur film-play as offering the fullest opportunities of self-expression through the medium of the screen. This series of articles deals with the salient features of successful film-play production, not only for the club but also for the individual. In last month's introductory article the author gave some useful suggestions on the simple equipment required.

By

ALFRED GORDON BENNETT
(F.B.I.C., F.R.S.A. Author of "Cinemania," etc.)



The only movement in this shot is the rippling of the water, but this movement is quite sufficient, for under-statement is usually more effective than exaggeration.

in holding a "story conference" in emulation of the professional studios; and it is always possible that, by pooling the creative and pseudo-creative ideas of a number of people, one may light upon something that holds genuine possibilities. But as one of my pet prejudices is directed against the customary "story conferences" beloved by the professional film-makers, I am certainly not going to encourage them among amateurs.

In this field of the cinema, the "factory-made bench-assembled and tested" product is seldom, if ever, to be compared with the piece of individual craftsmanship; and the above proposal is only put forward as a last desperate resort in a desperate situation. We are trying to create a work of art, not construct a motor-car.

The ultimate test of an idea for a film-play lies in the answer to one simple question, phrased to suit the specific idea one has in mind. If the film is to be a comedy, ask yourself, when considering the basic conception from every possible (and impossible!) angle: Will it make the audience *laugh*? If it is to be a tragedy: Will it make them *weep*? If a drama or a melodrama: Will it make an appeal to their emotions? Will it move them? Will it *thrill* them? Will it keep them on tenterhooks to know what comes next? And according as to whether your own honest answer is "Yes" or "No," pronounce judgment.

Those Candid Friends

If, having done that, you are so unsure of yourself that you can't trust your own judgment, try the idea out on one really candid friend, and study his reaction to the story very closely. But beware of trying it out on a multiplicity of "candid friends"—for, in that case, you will only make confusion worse confounded, for it is inconceivable that they would all react the same, and all your original doubts would then flood back upon you.

But how, you may say, do ideas *come*? What initial animation or amalgamation of the thought-processes induces them to germinate? No one can answer that question; but it is largely a matter of discovering a cue—a key, as it were, that will unlock the door of imagination. Life is full of cues and keys, and if your thoughts seem still unable to break away from the inhibitions of normal daily routine and experience—if they won't range out on their own, seeking new fields to conquer—fall back upon the simple expedient of trying to recollect some happening or incident that has, for one reason or another, made an impression upon you.

You may remember, for instance, telling me about a dreary occasion several years ago when your car ran out of petrol while you were crossing—Dartmoor, wasn't it? You remember how you, your family, and those two friends you were taking along with you, were stranded in the darkness for upwards of an hour till help was forthcoming in the shape of a passing motor-lorry with a spare can of juice.

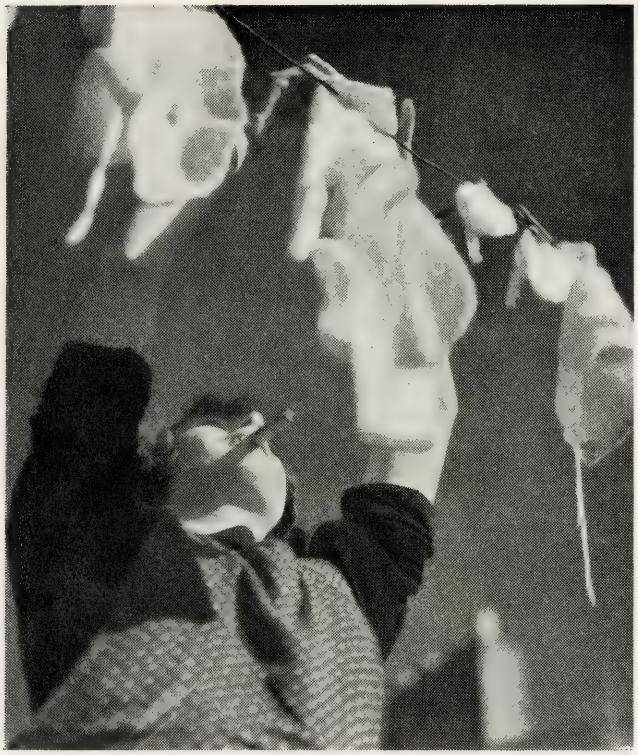
A Key to a Plot

Right! You remember this incident now that I remind you of it; and—behold—there we have *a key to a plot*! Or, at least, a key to the beginning of a plot.

But how—? Why—? You don't quite see—? I will try and explain. This is the psychological moment for employing all your powers of imagination; and it won't really matter very much if, on this first occasion, you allow them absolutely free rein.

There is no point in concealing the fact that the sole purpose of this particular article is not so much to advise upon the subject of how to make satisfactory film-plays, as to intimate ways and means by which *ideas for them* may be conjured up by readers who are unaccustomed to "plotting." I believe that a great many amateurs avoid attempting to make plays primarily on account of the difficulty of finding a suitable story, and, having found it, writing it up.

(*Continued on next page*)



Low angle concentrates attention on the action. Every camera angle in a film should be chosen for a particular purpose and not used haphazardly.

Remembering that adventure of yours on Dartmoor, I am now, for a moment or two, going to permit my imagination to run riot with it in the hope that, by so doing, you will gain an insight into how the storyweaver's mind functions. And remember, please, that no matter what this particular story turns out to be in the end, the principle of working it out applies to *any* kind of story. The Dartmoor episode is simply a jumping-off point.

To begin with, to your own narrative concerning the car running out of petrol, and the consequent stranding of you and your party by the roadside, I am just going to add that, as you all stood there wondering what to do, you chanced to see a mysterious red light glimmering far away down a distant valley. You decided that it must come from the window of some isolated farm. . . .

The Plot Thickens

What *was* that light ? And *did* it come from a farm ? No, it did not. Unknown to you, it came from the abode of a brilliant young scientist—let's call him "Doctor David Denham" : that gives us a practical start-off with our cast — and the ruby light you saw through the trees was, in reality, an emanation from an amazing assortment of infra-red lamps, neon-tubes, and short-wave and electric-ray apparatus concealed in his laboratory. And on that particular night when you (as we are imagining) chanced to see the glow in the distance, like a blood-red eye in the mist, the Professor was conducting a most astounding experiment. He was in the throes of an epoch-making invention !

You see, now, how the plot-germ is growing ? Almost automatically, without our conscious volition. Well, we won't waste any more time : we'll start writing it up

CHOICE of THEME

(*Continued from previous page*)

straight away in synopsis form. And when the synopsis is completed, the first stage in the preparation of our film-play will be completed. Ten persons each writing up a story around a red light seen through the mist at night would, in all probability, write ten entirely different stories. "A" might produce a rollicking farce. "B," a sentimental Devonshire love-idyll (not good film-material, unfortunately). "C," a brooding tragedy abounding in pictures of sinister tors silhouetted against an angry sky. Personally, as you have seen, *I* find material for a first-rate "thriller" in the idea. So *my* synopsis is going to be based upon Doctor Denham and his extraordinary experiments. And that synopsis (which has grown quite clear in my mind as I have been writing) will take a form somewhat akin to the following :

SYNOPSIS.

For years, Dr. David Denham has been conducting experiments dealing with the control and operation of robots. Living in an old house in the country, with only his housekeeper, Mrs. Mallet, for company, he has the privacy necessary for conducting his researches.

His latest invention, all but completed, takes the form of a robot-woman. On the night of the story (a dark, stormy night, with thunder), he is on the point of animating the robot, which he has christened "Femina Number One."

But his work is interrupted by the unexpected arrival of his fiancee, Sylvia Carmichael, who, not having seen him for several weeks, is anxious, and has driven over, despite the rising storm, to discover what has happened to him. Woman-like, she half-suspects there is *another* woman in the case. . . .

Just prior to Sylvia's arrival, Denham's experiments culminate in triumph when he succeeds in animating the robot by remote-control. When he greets Sylvia, after Mrs. Mallet has informed him of her arrival, he is, naturally, highly-strung and excitable, and insists upon showing her the robot.

While the thunder-storm increases in violence, he and Sylvia examine "Femina Number One." After Denham has explained the workings of the creature, they leave her in the room while they sit talking and making love. But their exchange of affections is rudely interrupted when something fuses inside the mechanical woman, and she attacks her creator most fiercely—almost as though some unsuspected "soul" inside her had experienced a pang of jealousy.

Before the horrified Sylvia's eyes, the robot bears Denham off to the laboratory, with the girl and Mrs. Mallet in hot pursuit. Reaching the laboratory, the robot jams the door and, placing Denham upon the slab or pedestal it had itself occupied before animation took place, bows down before him as though in worship.

Just as Sylvia and Mrs. Mallet force the door, the robot explodes—killing Denham (or just *not* killing him, as the case may be) and setting fire to the laboratory. The story concludes with Sylvia and Mrs. M. making their escape from the house just as a bolt of lightning strikes the roof, completing the work of destruction. Alternatively, if Denham is not to be killed, we fade-out on his re-union with Sylvia subsequently to his unlooked-for escape from the fire.

So much for the synopsis, which I have given in detail, and from which, incidentally, we can derive an appropriately fantastic title—*The Unbidden Soul* (see paragraph 5). Observe how comparatively brief and to the point is it : a bare outline, stripped of all superfluities and devoid of any attempt at "fine writing." In fact, so clearly and simply expressed that almost anyone could grasp its meaning and from it visualise the completed picture.

(*Continued on page 629*)

Ditmar

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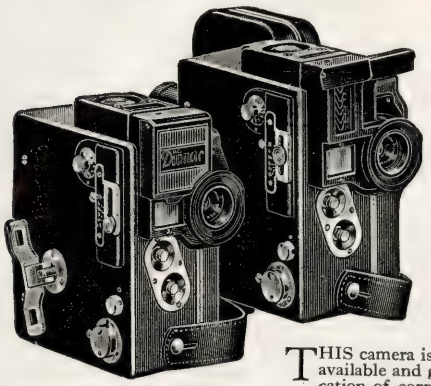
Ditmar Camera with Visually Coupled Photocell



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Ditmar Standard Camera

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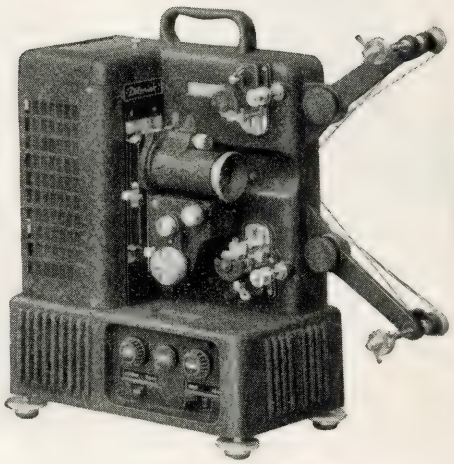

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PRACTICAL LESSONS IN

On Becoming

This is the concluding article in this very successful series, which constitutes a most useful guide for the 'homely' movie-maker. The author has dealt with types of apparatus available, cost, the technique of filming, filming hobbies, simple lighting equipment, editing and titling personal films, projectors and projecting and electrical topics for the amateur projectionist.

By HAROLD B. ABBOTT

Low viewpoint, giving a neutral background of sky, contributes a pleasing lightness in keeping with the charm of the subject.

IT is over a year ago that these " lessons " were started for the benefit of the newcomer, who was presumed to know very little of the new hobby on which he had embarked. I have endeavoured, month by month, to unfold the mysteries (such as they are) of amateur cinematography just so far as I considered was necessary for an intelligent understanding of the hobby and a competent use of the cine camera and projector. It is natural that the greater part of the lessons has been concerned with the camera and film-making because projection is, after all, very largely a simple mechanical matter.

The reader, then, has arrived now at the end of his elementary course and is presumed to have acquired a reasonable groundwork and a stage of competency whereat he can produce good straightforward films of the personal type—films which, if not prize-winners, at least are good films of their kind and show an appreciation of cinematic methods: the development of a theme, brisk action and brisk cutting, the showing in close-up of interesting or significant details not sufficiently emphasised in the long shot and so forth. All of which may be summed up in the injunction: " Tell a story—and *get on with it.*"

What is an Advanced Worker?

Having reached the stage where he can reply to such an exhortation: " I *do* that," the reader may then pause to consider whether he is satisfied with the degree of proficiency covered by these " lessons," or whether he wishes to progress further and line up with those keen enthusiasts who are entitled to be designated as " advanced workers."

An advanced worker is not necessarily a surrealist or montage fiend whose brilliant productions succeed only in inducing dementia and a permanent squint; the advanced worker who matters is one who has studied the art and technique of film-making to the extent that he is able to create a film which in its conception and execution is worthy of consideration as a work of art.

It must be admitted that, to some extent, the ability to create films which shall make their mark in the world of cinema is a natural gift, the artist (as we are so often told) being born, not made; but much can be done by a close study of the work of such artists, by reading everything that can be begged, borrowed, stolen—or, as a last resort, bought—relating to filmic expression; and by practice and experiment with the cine camera until technical excellence becomes almost a matter of course.

Necessity for Perfect Photography

Without perfect, or nearly perfect, photography no film can be really successful, however well conceived and aesthetically executed. Few cameramen, even experts, are such past masters of the craft that they never get a failure—for that would be super-human—but the expert is one who has studied closely the photographic side of filming and by experience and experiment has acquired the ability not only to expose correctly under almost all conditions but also to achieve special effects when such are desired.

The average amateur cinephotographer, conscious of the cost of every roll of film and anxious to " get something " on every foot, is somewhat loth to " waste " any of it on purely technical experiments; and yet in no better way could he learn (for example) the effect of filters. Apart from their conventional use for the purpose of rendering true monochromatic values of colours, penetrating slight haze and rendering cloud forms, filters may be chosen deliberately to falsify or exaggerate tones to impart a particular atmosphere or dramatic effect.

Books and articles may provide guidance in regard to the choice and effect of filters, but nothing can be so instructive as a series of actual experiments conducted under a variety of conditions with various filters and (for the sake of comparison) without any filter at all.

ADVANCED

Such experiments should be conducted systematically and recorded in minute detail in a pocket book kept for the purpose. The ultimate result should also be described against each entry.

This may seem to be a good deal of trouble, but the amateur who wishes to become an advanced worker must be prepared to take a good deal of trouble. Moreover, by devoting film definitely and specifically to technical experimental work, the amateur will learn a great deal about the powers of his camera and by carefully recording the experiments he will have data upon which he can draw when he is faced with the necessity or desirability of producing a certain kind of result.

Concerning Filters

I have long advocated the keeping of detailed records of every shot taken—date, time, light, film, stop, subject, and in spite of dissenters I still consider this to be a most important aid to mastery of exposure. So far as concerns experiments with filters, detailed notes of the trials are indispensable if anything is to be learned from them.

The effect produced by some of the "exaggerating" filters (such as a red) is very striking and the experimenter, seeing for the first time a vivid quality imparted to his film, may find the result singularly attractive.

A study in contrasts. The movie-maker should always be on the look-out for revealing shots such as this, for they are extremely useful as cut-ins.

The danger then is that he may overdo the effect and seek to incorporate near-black skies with cotton-wool clouds in all subsequent films. Exaggerated tones often can be used to emphasise moods and to heighten dramatic effect, but fundamentally such distortion is false and therefore only to be used for specific purposes.

There are, of course, other filters than red; such as green, orange and various shades of yellow, while "fog filters" are also available for deliberately *creating* the impression of fog. In addition, there are diffusion filters for producing a softening of definition quite different from ordinary out-of-focus effects. All of these have a particular use and should be tried in turn and the results carefully noted.

Camera Angles

Lest it be thought that a full range of filters is liable to represent a lavish expenditure of money, it may be advisable to point out that all filters may be purchased in gelatine form, unmounted, at a cost of 6d. per piece up to $1\frac{1}{4}$" diameter or square. These are every bit as effective in their action as the most expensive mounted filters, the chief drawback being that they are very susceptible to damage. This susceptibility can be overcome to a great extent by making a suitable holder, as shown on page 618. In any case, they are entirely satisfactory for experimental work and can always be replaced, as funds permit, by the more durable type cemented between special thin plate glass.

Another aspect of camera work to be considered by the aspiring producer concerns the question of camera angles. In its broadest sense "camera angle" means the placing of the camera in relation to the subject and therefore involves the question of distance shot, long shot, close-up, etc., and also "pan" or panning shots; these have been dealt with in the course of the "lessons." In its more particular sense, however, camera angle implies "angle shots," achieved by positioning the camera at some unconventional viewpoint in order to present a scene or subject from an angle which is different from the normally accepted "eye-level" view.

Cutting

Properly exploited, angle shots can impart force and freshness to a film, but they must have a purpose; mere novelty alone does not justify an unusual camera angle. There is no space in this article to treat in detail the subject of camera angles—it is referred to constantly in this magazine in various connections—it is my purpose only to point to the matter as one which the ambitious amateur should study.

Finally, we come to the last stage in the creation of a film: cutting—or, if you prefer it, editing. Lesson 9 in this series showed how ordinary films of the "personal" type could be improved by judicious editing, but with films conceived on more advanced lines editing takes on an even greater significance. It is more than a mere platitude that "films are made or marred on the editing bench." The entire atmosphere, sense or message of a film may depend absolutely on the editing; in fact, given certain material (in the form of "shot" film), a skilful editor could probably produce several quite different versions from the same material.

(*Continued on next page*)

On Becoming ADVANCED

(*Continued from previous page*)

Here again the subject is much too large to be covered within the space at my disposal, but the cine amateur who wishes to become advanced must be aware of the

A scene from "News from Hollywood," a comedy recently completed by the Bognor Regis F.S.

"moulding" possibilities of editing and should make it his business to learn all he can about the subject.

From what has been written it will be seen that to make a really *good* film, a film that may become a classic, is no mean achievement. For a lone amateur to produce such a film is a much greater achievement than in the professional world where each different phase is dealt with by a specialist. The chief qualifications for reaching this goal are enthusiasm and perseverance.

If I were asked how one should set about acquiring the knowledge that might lead to the status of an advanced worker, I should reply: Join a "live" cine society, read everything written by Andrew Buchanan and Alex Strasser and study closely the monthly contents of *Amateur Cine World*, particularly the Reviews of Readers' Films.

Membership of an active cine society not only brings the companionship of those who, each in his own way, are able to impart some useful advice and another point of view, but it usually provides the opportunities of seeing the films made by advanced workers of one's own and other societies and also the outstanding films which have come to be regarded as classics.

Perhaps—though I hardly believe it—you have no desire to be a "name" in the world of amateur cinematographers. Maybe you are indifferent to the plaudits of those who are judges of good films. Very well, then; you will still get a lot of fun out of your camera and projector; but to excel in anything is a lasting source of satisfaction and even if you fail to *excel* in amateur cinematography, your efforts to become an advanced worker must inevitably result in your making better films.

And, after all, it is only because you *want* to make better films that you are a reader of *Amateur Cine World*.

(Apropos Mr. Abbott's remarks on filters, very helpful data on the use and characteristics of every filter available for amateur cine work will be found on pages 50-56 of the "Amateur Cinematographer's Diary for 1938."—EDITOR).

A *Simple* Filter Holder

ALTHOUGH it is always preferable to use colour filters which are properly mounted between optical glasses and fitted into a special holder ready for attachment to the camera lens, the question of cost may be a barrier that, in many cases, it is difficult to surmount. Fortunately, there is a way out of the difficulty, as practically all filters are obtainable in the form of gelatine film at a cost of about 4d. per square inch, with a minimum charge of 6d.

This means that almost any amateur cinephotographer, however impecunious he might be, can obtain quite a wide range of filters for the expenditure of two or three shillings. The only thing required to make these filters easily usable and reasonably durable is some form of holder, which may be readily made from pasteboard and brass wire.

With some cine cameras, such as the Cine-Kodak with f/1.9 lens, it is possible to remove the lens hood, insert the gelatine filter (cut to proper size) and replace the hood which then holds the filter in position; but the method is not to be recommended, except as a makeshift, owing to the inconvenience occasioned when changing filters and the fact that the gelatine is almost certain to become finger-marked.

The best method is to mount each filter in a cardboard support so that it may be handled easily without the fingers coming in contact with the gelatine and then to make a holder to fit the lens and provide for the insertion of any filter "slide" interchangeably.

For the average cine camera a gelatine filter of 1¼ inches square will be found large enough and it is to be noted that, for the purpose described, the square form is to be preferred to the circular shape. The material to be used for making the filter frames may well be a good quality postcard and sufficient of these should be obtained to complete the job in hand.

Assuming the use of 1¼ inch square filters, cut from the postcards a number of squares (*i.e.*, two for each filter) exactly 1½ x 1½ inches, and in the exact centre of each cut a hole 1 inch in diameter. To make a complete filter "slide" it is only necessary to sandwich a gelatine between two of the prepared cards and then neatly bind the *ensemble* with gummed paper strip in the same way as a lantern slide is bound (see Figs. 1 and 2).

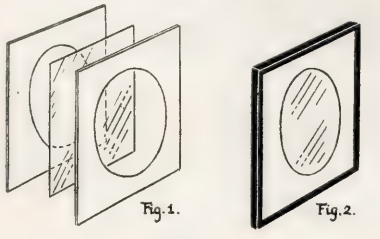

Fig. 1.

Fig. 2.

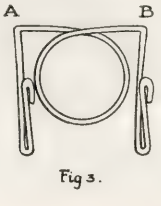

Fig 3.

The next thing is to make a holder which will clip on the lens and allow any desired filter "slide" to be inserted in position. For this purpose about 9 inches of brass wire, approximately one millimetre in diameter, are required. This should be bent, by means of pliers, to the shape indicated in Fig. 3, the loop being a shade smaller than the lens collar on which it is to be clipped. The two "legs" should be about 1¼ inches apart and doubled back on themselves to form spring grips into which the framed filter is to be slid.

In use, the wire holder is compressed slightly with the fingers at the points A and B, when the loop will expand sufficiently to pass over the lens collar; upon removing the fingers the loop will grip the camera lens and the required filter is then slid down the front of the lens into the clips formed by the turned-up legs of the wire holder.

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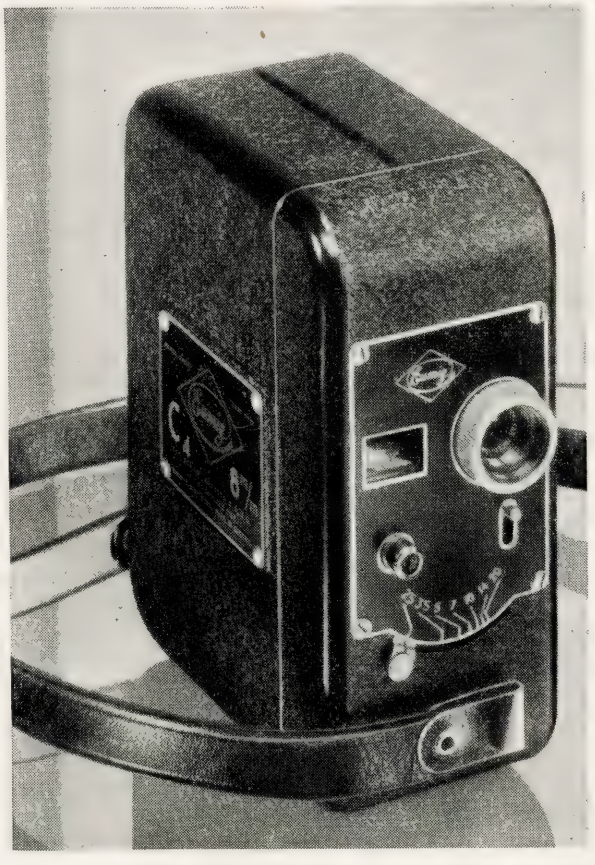

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10 Best Films of 1937

Mr. Andrew Buchanan, one of the adjudicators in our annual 'Ten Best Films of the Year' competitions, discusses the films that have won the ten plaques for 1937. Notes by the Editor on certain of the films will be found on pages 601-603. All films submitted for review, whatever their subject, length and gauge, are automatically entered for these contests.

BY far the most important fact arising out of this year's Competition is the surprising improvement apparent in almost all the productions submitted, in comparison with last year's efforts. Even the rejected films are superior, not only in photographic values and careful assembling, but in subject matter—several of the productions giving evidence of the fact that amateurs are realising more and more that the film can be used to analyse and solve problems of national importance. I have no hesitation in attributing this high standard to the influence of *Amateur Cine World*, which unceasingly offers the most constructive advice obtainable.

The nicest compliment I can pay to the ten winners is to say their films should be viewed by the professional industry, which could learn a great deal from them. These films prove, once again, the fact I have continually emphasised—that amateurs and professionals cannot be divided save by the fact that the latter are pastmasters in the art of extravagance—whereas the former achieve amazing results with a minimum of expenditure, purely for love of the work.

SNAPS. E. J. Martin, Leek, Staffs. 400ft. 16mm.

This is the autobiography of a roll of film for an ordinary snapshot camera, the titles being written in the first person. Human appeal is created by an attractive girl who purchases the roll in question and takes snaps of kiddies in a garden. Thereafter the film shows exactly what happens to the roll—each stage in development—fixing — drying — printing — trimming — checking —and back to the customer—being particularly well shot without unnecessaryfootage. Everyone in the film appears quite unconscious of the camera and there is no fussing.

The main strength of the film lies in its *excellent continuity*—I cannot remember a single shot out of place—nor any instance of careless assembling. The sequences are neatly matched and the close-ups really fit. A masterly job.

SAFER BECKENHAM. J. W. Mantle, Beckenham. 400 ft. 16mm.

Without doubt this is the best film, amateur or professional, which I have seen dealing with the traffic and pedestrian problem. The subject is a most difficult one to film clearly, but here it is achieved. The first part is a comparison between good and bad driving and the second, not quite so good, illustrates the right and wrong way to cross roads and the general behaviour of pedestrians. Colour is introduced on two occasions only, in close-ups of traffic signals, and thus becomes more significant than if the whole film was soaked in it. I should like to see this production, or a 35mm. equivalent, shown in every cinema. So far there is no professional effort to equal it.

WHERE CAN THEY GO? E. E. Somake, London, N.12. 400 ft. 16mm.

Here is a film of a social problem, extremely well done. It begins in subtle fashion by giving the impression it is going to deal with the everlasting question of where to go for summer holidays — glimpses of cruises, bathing and so on being seen. But we soon realise something more serious is taking place, for we are

Provided the car was stationary, this scene could be shot at 8 f.p.s. and a reasonable result would accrue from an f/1.9 lens and super-sensitive film.

told that some live in comfort (and see glimpses of the West End) while others live in poverty (slums). Thereafter, vivid comparisons follow—tennis courts v. playing in grimy back streets—modern bathrooms v. pouring kettles of water into a tin bath in a tiny slum room, and so on.

This is excellent, but the repetitive titles "Some live," etc., always followed by "Others live," are tedious and could easily be dispensed with. And one comparison is not so vivid. A woman shops in what is supposed to be an expensive chemist's, but which looks like any cheap shop—a luxurious perfumiers should have been selected—"While others . . ." and the comparison is the Caledonian Market, which is by no means the poor man's shopping centre. A really filthy shop should have been shown. However, this is a minor criticism.

The picture goes on mercilessly, revealing overcrowded rooms, insanitary conditions, and again the problem is raised as to where they can go. To build new flats and re-house as many families as possible while pulling down the condemned slums is the solution and the film ends on an appeal—a neat one, asking for money—cheque books and cash pouring on to the screen. This is another film which ought to reach the public—in wealthy districts!

PLAN FOR KENSINGTON. Channon Wood, (Ace Movies) London, S.W.19. 400 ft. 16mm.

This is almost identical in theme with the above-mentioned film, save that no comparisons are shown, but it indicts the *Royal* Borough of Kensington, which contains the worst slums in London. Vivid shots of dirty streets—miles of smoking chimneys—disgusting overcrowding—bricks that crumble when touched—walls infested with lice—bugs crawling over beds and a shot of the landlord protesting with the director and trying to prevent the film being made!

It is interesting that amateurs have turned their attention to presenting reality and are using the film to point out, as nothing else can, the conditions of living to-day.

FLOOD. W. King, Stapleford, Cambs. 400ft. 16mm.

This is a most important production, for drama has been created out of actuality. The disastrous floods in the Cambridge Fens is the subject and, despite the necessity for shooting rapidly under difficult conditions, the scenes are excellently handled and nothing is falsified. There is an urgency about this, from which professional news-reel makers could learn a great deal. The film culminates in a rapidly cut sequence of increasing floods, frantic sandbagging, pumps working and titles flashing in announcing "Danger"—"Flood," etc. This is most exciting, but an anti-climax sets in by the addition of a sequence of leisurely shots portraying general flood scenes before the really essential section which shows the angry waters subsiding.

The film terminates with some of the most beautiful water scenes I have seen—flooded fields at sunset, framed by winter skies and bare, black trees, silvery grasses in the foreground adding a truly magical touch.

CREELS. J. H. Lorimer, Dundee. 400ft. 16mm.

This is a compact picture dealing with the life of East Coast fishermen. The sequence showing how they make their creels is excellent—photography is clear and good and the assembling of countless close-ups is efficiently done. A gale warning — lasting three days—is chalked up and we see the fishermen waiting for the seas to subside. The waiting is poorly done, for apart from groups sitting around, two men continually walk up and down, maddeningly. This is overdone and should be reduced to an absolute minimum. But the fault is lost sight of by the magnificent storm scenes—waves crashing over rocks—being so beautifully cut that they never seem to be repeated, as the ferocity of the sea increases.

Not only is the blossom an integral part of the picture, contributing to its lightness and gaiety, but it also acts as a frame.

The last part of the film shows calm again—the boats being loaded with creels—going out to sea—picking up catches of crabs and lobsters—the return—and packing in barrels for market. Apart from the fault mentioned, the picture is well up to professional standard, though there are one or two clumsy, unaccounted-for time lapses.

DAY-DREAMS. L. & H. S. Day, Staffs. 750 ft. 16mm.

This is a clever travel film, but it is also something more, because it introduces the personal note and contains humour. A husband dreams of Capri while he plays on his banjoline a song of the lovely island. The alluring features of a girl on the cover of the music become real and when his wife shows him details of a tour which includes Capri, he agrees to go. Then there is an ingenious sequence covering time and distance—for his hand winding up the gramophone merges into railway wheels—which again merge into him winding up his movie camera as he stands on the banks of a Venetian canal.

(*Continued on next page*)

Thereafter the film contains interesting and well-chosen shots of Venice, Florence, Pisa, Rome—each divided by a tourist label super-imposed over the railway wheels whizzing along. Some witty titles help the travel material, one, "Two of the ruins Rome knocked about a bit" introduces the man and his wife—both tired out—and she holds up her shoe in which is a large hole. Another touch . . . a vast crowd in the arena wherein lions were released to Christians are running away—but not from lions, states the title and there follows a close-up of a large snail.

A clever piece of assembling. The film ends in colour for the voyage to Capri—but the romance is not carried on as well as it might have been, because a girl the husband casually meets is not the same one who appeared on the music cover. However, the whole thing ends well with a title advising that if one cannot get what one wants, one should make do with what one has got! And some flowers are placed on a symbolic piece of music. A well-made travel picture that is instructive, humorous and sustains interest.

NO LAUGHING MATTER. J. W. Mitchell, Hampton, Middx. 100ft. 8mm.

This is pure comedy—a visit to a dentist whose name is Payne. The film contains many laughable touches: in the waiting-room a copy of *Punch* dated 1902—the yells of a supposed patient which turn out to emanate from the dentist's baby in its cot. A clever sequence shows the patient under anaesthetic—quick shots show what is passing through his mind—the nurse—the old copy of *Punch*—grinning teeth—huge forceps—and then the scene becomes visible but out of focus as consciousness returns to the patient.

The final touch is the exit of the patient. On reaching the gate he pauses, returns to the front door and adds in chalk to the dentist's name-plate, "less"—"*Payne-less*" and strides off happily.

CHRISTMAS. F. Marshall, Renfrewshire. 400 ft. 16mm.

This is pleasant, humorous and moves speedily; but it would have been better if the little boy had been less camera-conscious. There are some interesting moments, such as the pictorial interpretations of the children's wishes to Santa Claus—the warning shadow on the wall during the night—the nightmare— and the appearance of the fairy. The party scenes are not too well handled and lack smooth continuity. The task of creating a picture out of a gathering of so many children is an ambitious one and the personal note established at the beginning weakens during the festivities, but is picked up again when the party is over.

This is not a perfect film, but it possesses a lively spirit and its occasional careless technique is made up for by its natural appeal.

DEEPENING RIVER. G. V. Lawrie, Bothwell, Lanarkshire. 200ft. 8mm.

The loveliest photography of all is in this story of the Clyde right from its source—a little stream in the moorlands. We trace it as it becomes wider—we see the first bridge over it and then we lose the theme because the producer goes exhaustively into sheep-farming and shearing. This sequence, which is most interesting, is connected to the Clyde because the work occurs in country surrounding it, but we forget the river for the time being.

When we eventually pick it up again it deals with shipbuilding, which is nearer to the heart of things on Clydebank and very well done. Finally, steamer trips are introduced. But continuity should have been strengthened and the river never forgotten; and the last shots could have shown the mighty river in comparison with its tiny source again. However, the superb photography excuses all the faults in construction.

Honourable Mention

The following films, submitted for review last year, reach a high standard of merit and are specially commended.

NANCY'S GARAGE. By Stoke-on-Trent Cine Society. 250 ft. 16mm. Very good comedy in Kodachrome; admirable casting and continuity. Colour first-rate.

KENYA FARM. By D. Carnegie, London, S.W.3. 300 ft. 9.5mm. Well produced documentary film of life on a Kenya farm, culminating in a not very convincing lion hunt.

FOURTH IN HAND. By Meteor Film Producing Society. 700 ft. 16mm. Most efficient film play built round a game of cards. Treatment is a little leisurely but technically the film has the competence one expects of this society.

MODEL RAILWAY CRAFT. By A. Dundas, Edinburgh. 800 ft. 16mm. Thorough analysis, clearly expressed, of the making of model trains, but could be cut somewhat with advantage.

BLOOMSBURY. By P. J. White, London, W.C.1. 400 ft. 9.5mm. An imaginative study but construction is faulty, there being a distinct break in the middle. Cutting of last part very intelligent.

PIXILATIONS. By A. R. Weaver, Liverpool. 250 ft. 9.5mm. More excursions into trick-work by the author of "The Pixie's Fantasy."

FANCIES AND FACTS. By J. Pozner, London, N.W.4. 500 ft. 9.5mm. Dramatised account of a race meeting, giving a very full and attractive picture.

ART OF THE POTTER. By H. Blomfield, Derbyshire. 80 ft. 8mm. A neat little cameo, smoothly handled and nicely produced without fuss.

CALEDONIAN MARKET. By H. Simpson, Herts. 350 ft. 9.5mm. Well cut and presented analytical study of the market from opening to close, but marred by indifferent photography here and there.

CENTRAL EUROPE. By R. Davies, Middlesex. 700 ft. 9.5mm. Coherent holiday film, with no suggestion of the guide book, the personal element being successfully used for continuity.

ELFRIDA CAMP, 1937. By A. H. Upton, London, S.E.13. 400 ft. 9.5mm. Detailed presentation of camp life, the general effect a little spoiled by the author's pre-occupation with detail.

SEA BREEZE. By F. A. Young, Cheshire. 350 ft. 16mm. A pleasant little narrative about a young man who hides a girl's clothes when she goes bathing and how she turns the tables.

A QUIET READ. By F. Meikle, Purley. 175 ft. 16mm. How father was prevented from settling down to a quiet reading of *Amateur Cine World*. Well cut, compact little cameo with plenty of incident.

CORONATION. By N. J. Wadley, London, S.W.6. 400 ft. 16mm. Good photography and interesting sidelights on the event, but the footage devoted to the Royal Procession too short.

Technical Features of Some MARCH RELEASES

A scene from "They Won't Forget," remarkably convincing film on mob-law, in the making. It is reviewed on this page.

A Monthly Guide to the More Important Professional Films

By A. VESSELO

THE treatment of social-propagandist themes in the sphere of the entertainment-film reaches something of a climax in *They Won't Forget*. Other American films recently have dealt with the evils of mob-law—notably *Fury* and *Maid of Salem*—but in none have the implications of the subject been worked out so ruthlessly to a finish. The two earlier films had more or less happy endings, of which several critics complained on the ground of their unreality; but the present film ends on a quite different note. It is, in fact, an only too convincing exposition of a thoroughly depressing case.

Careful Characterisation

In technique, it is undoubtedly very good. Much of the effect, of course, depends on the characterisation, and you will notice how carefully most of the types have been chosen. Not merely the major roles, but the crowd of minor ones which among them build up the mob-atmosphere, are portrayed with merciless realism. There is little romanticisation about the sub-human-looking group of citizens, breathing menace in their very aspects, who greet the investigating detective from Washington at the station; and one must mention the extremely skilful handling of the hostile lookers-on at the trial, whether inside the Court-room itself or—an unusual and well-imagined insertion—swarming on one another's backs outside the building to glimpse what is going on through the windows.

Note the treatment of the actual lynching. The train carrying the accused man is stopped by the lynchers and their victim, his hands manacled, is shown framed in a doorway looking down at them in horror. Another shot shows the lynchers below, seen from his eye-level, calling up venomously to him to come down; and then hands from the sides are seen to push him and he falls forward into their midst. The subjective camera position makes it seem almost as if the spectator himself were in his place and were being hurled down into their arms. The brutality of the lynching is emphasised also by the fact that the remaining details, after the crowd has carried him off, are left to the imagination.

It is impossible in this context to consider all the profoundly important questions which arise out of the film; such questions as whether one is justified in showing material of this kind in an ordinary programme at a public cinema; and whether the film is genuinely a social document or whether—if one dare say it—it is just a pandering to morbid sensationalism. But two structural criticisms are in place.

Ethics of the Tragic Ending

Firstly, ought we to have been left in the dark at the end about the murderer's true identity? This detective story puzzle element has little to do with the main issues; and if it is said that we would not know all the facts in reality, it is also true that in reality we would not know a large number of the other facts that go to make up the plot. Finally, should the tragic ending have been so complete—without hint of hope or relief? The point is that a work of art, film or otherwise, can never represent just a slice of life: whether it will or not, it represents a view of life in general; and therefore a film in which evil is altogether triumphant suggests a thoroughgoing pessimistic view of the universe. The problem is fundamentally perhaps a metaphysical one; but every story film-maker must consider it in detail for himself. The consideration does not, by the way, affect the news-reel or direct record films.

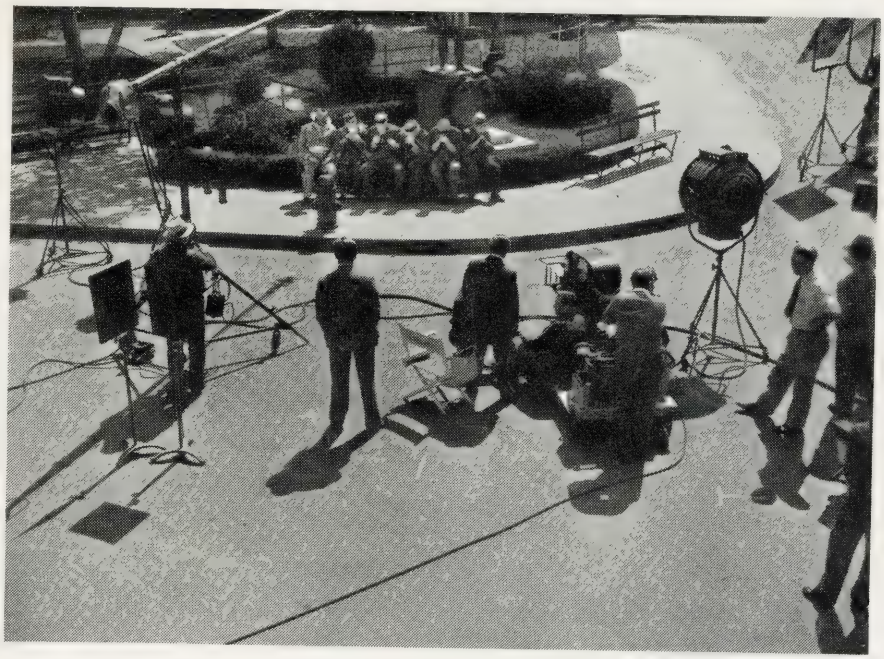
The reason why most happy endings are weak and unsatisfactory is indicated in *Back in Circulation*, a quick-action newspaper story with a shallow resemblance

(*Continued on next page*)

At the Cinema this Month

(*Continued from previous page*)

in certain ways to *They Won't Forget*. Here, as often, the conclusion is simply tagged on mechanically without logical basis; and the merely mechanical method is rarely of much value. The film has, however, some interesting points. There is at least one scene which shows how suggestion can create a desired impression: where Pat O'Brien climbs through a window, across a narrow ledge and into a room occupied by Joan Blondell. The idea of height above the ground is given without any direct indication of it; and when he is moving across the ledge, apparently with a good deal of risk, the ledge is at the very lowest point of the picture—which simply means that in practice the ledge was probably only just off the floor of the studio.



Another scene from "They Won't Forget." Note the chalk marks for the apparatus.

Observe the close-shot of Joan Blondell in bed with the light from the street-sign (out of the picture) flashing on and off over her through the window as she lies there. This type of effect is very common indeed in American films, in order to suggest life and movement in the background. Whether or not electric signs are quite so universal in American cities as the practice would imply, the persistent use of the idea is significant. Film-makers have realised that blank backgrounds, particularly seen through windows, tend to add a feeling of deadness to a shot. With interior-scenes of taxis, they have for a long time made a habit of showing the passing streets through the rear window by means of back projection; and with ordinary night-scenes inside a house, they have come to make use of the street-sign effect, so as to avoid either a dull negative black patch or a complicated background of roof-tops and lights in the distance.

Background Atmosphere

It is an added advantage of this method that it can give background-atmosphere to a shot, through alternations of light and relatively dark, even when window and sign are both out of the picture. Look for it also in the scenes in the artist's attic-room in *Live, Love and Learn*—and in numerous other American films, past, present and future.

The importance of the shots in *The Prisoner of Zenda* where Colman shakes hands with Colman is much less in the actual trick of masking (like most good film tricks not a new one) than in the accuracy which it shows to be both possible and necessary in carrying such a device into effect. A trick is not worth doing unless the film-maker is prepared to spend on it all the minute labour that may be needed to make the mechanics unnoticeable.

Tricks are quite often not worth doing anyway; and it may well be claimed that a sharper differentiation between the two characters whom Colman portrays would have been worth more than any number of shots of the two shaking hands. But one general conclusion is certain; a 'how-it-is-done' shot which gives its own game away is—except from the most purely experimental aspect—a flat loss on all counts. Amateurs are not nearly so clear on this point as they ought to be and not infrequently use trick work without due reference to the theme.

We regret that owing to pressure on space the concluding part of Mr. Vesselo's article on Continuity, in the "True Place of the Silent Film" series, must be held over until next month.

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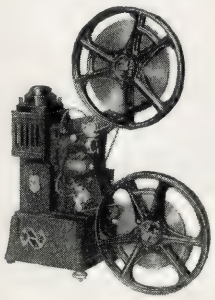

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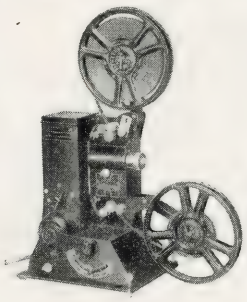

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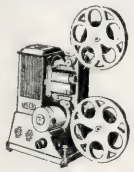

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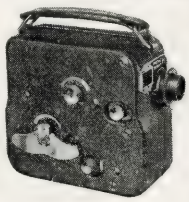

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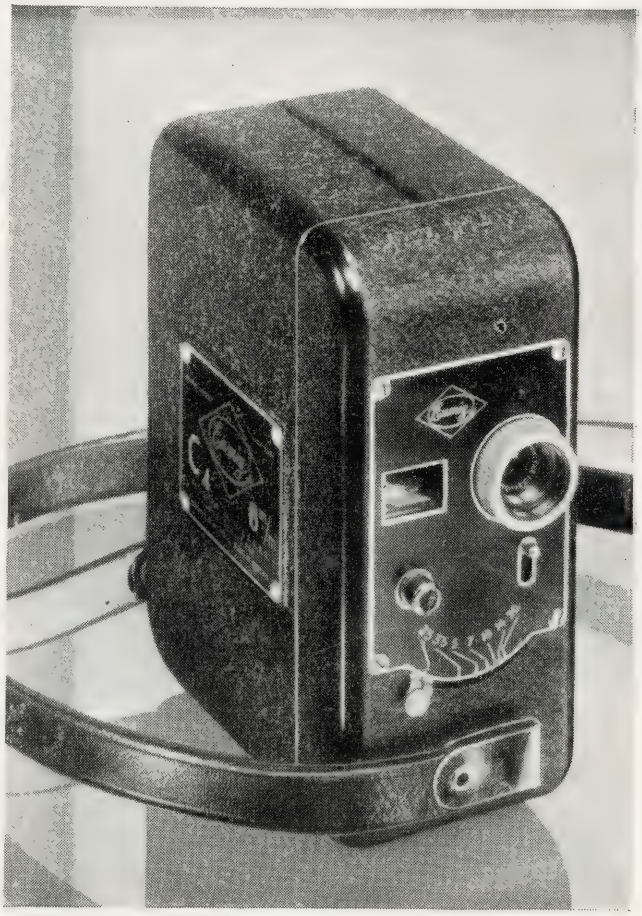

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THE UNIT SYSTEM OF PROJECTION: II.

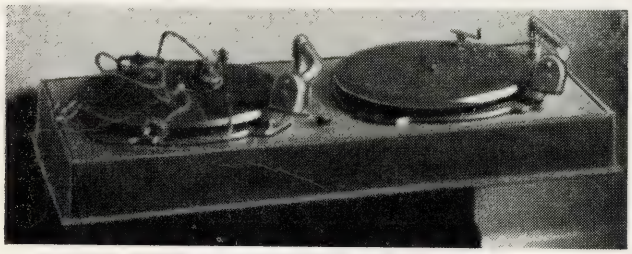
TWIN TURNTABLES

The first article in this series described a projector stand which can be made from a cheap army tripod. In this article the author explains his method of making a portable twin turntable unit. The series will be concluded next month.

By NORMAN DYER

AMATEUR films being as a rule silent, the addition of suitable incidental music during their projection is generally recognised as adding enormously to the appeal of the film and most amateurs make some attempt at doing this. To make a proper job of it, however, the music must be continuous throughout the film, and this means that twin turntables must be used. The best way of providing these is to build up a compact and portable unit comprising two gramophone turntables with pick-ups and volume control, and the method of construction of such a unit follows.

The output from this unit can be connected to the pick-up terminals of any wireless set, thus dispensing with the need for a separate amplifier and loudspeaker, though, of course, these can be used if preferred, and, in fact, for reasons which will be explained in the next article, a separate loudspeaker is an advantage. It should also be noted that this unit will be especially useful for playing back recorded commentaries made



Twin turntable unit described in this article.

on the system described by the author in *Amateur Cine World* for June last.

The construction of the unit is quite simple. The first stage is to make the box-form wooden base which is the foundation of the whole unit. In the example illustrated, this is made of five-ply wood and measures 31″ by 15″ by 3″. It can, of course, be made of any other wood to the taste of the builder and the exact measurements will depend on the make of turntables used. In the writer's case these are Garrard type A.C.6, which is a synchronous induction motor for use on A.C. supplies only.

For D.C. Mains

For those on such supplies it is a very suitable type to use, as it keeps a constant speed and cannot cause interference with radio sets. For D.C. supplies motors of the universal type will have to be used and for those without electricity, clockwork motors must be used, of course. It is, however, strongly advised that electric motors be used if supply is available, as they allow so much more freedom in operating.

To return to the actual construction, the top plate must first have the holes for the motors cut out ; a template is usually supplied for this purpose by the makers and in the case of motors with unit plates, it must be large enough to let the motor proper through ; for those without it is generally sufficient to drill holes for the motor and speed regulator spindles. Having done this, the sides and ends can be fixed in place. In this model they are simply screwed together and this is quite strong enough. If the constructor is a carpenter, however, they could be properly jointed with advantage.

Making the Base

The base can be of the same wood or something slightly thicker, seven-ply for example, and should be slightly larger than the top plate. It should be fixed by two hinges at the back, to allow the top portion to be swung open for inspection of the motors, wiring, etc. It can be fastened down by means of a fastener of the hook and eye type at each side. This completes the construction of the base, which can then be painted or stained.

The two motors should now be fixed in place. Then, by means of a template supplied with them, the two pick-ups should be fixed in their correct places for proper tracking over the record. These may be of any make ; those illustrated are of a now obsolescent B.T.H. type which the writer happened to have on hand. It is important, however, that the two should be of the same type, as different makes vary widely in output and characteristics, so that, apart from the fact that the volume control setting would be different for each pick-up, the actual tone might well be of a distinguishable nature.

The Volume Control

The volume control, which is shown mounted on the top plate just in front of the left-hand pick-up, is of the "fader" type. This operates as follows :—Starting with the knob in the central position, that is, with the arrow facing the operator, there is silence. Movement of the knob towards the left will gradually fade-in that pick-up and vice-versa. Although a fader can be constructed from any ordinary wire-wound potentiometer, as one can be bought complete for a few shillings (the Dubilier "Fadeover") it is hardly worth the trouble.

After fixing this in position all that remains is to do the wiring-up. The mains terminals on the motors should be joined together with a piece of flex, another piece then being joined from one motor to the mains, through a hole cut in the side of the box. The two pick-ups must then be connected to the fader in accordance with the instructions with that component, and a

(*Continued on page* 628)

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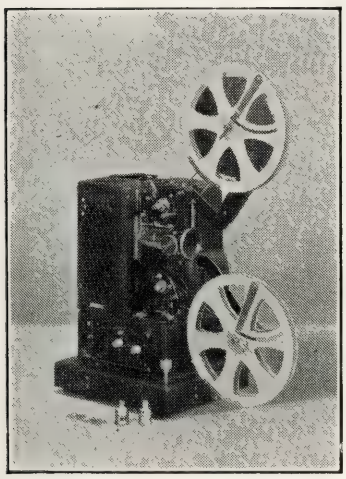

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High-light in Snow Time

(*Continued from page 610*)

4. Use a yellow × 2 or orange × 4 filter, making the appropriate allowance therefor. (Note : Experimentalists can try using a tri-colour red filter with pan film and see how they like the blue sky rendered almost black).

5. Use a deep lens hood—the deeper the better.

All the foregoing apply also to all the various colour processes, with two important exceptions. With colour films deliberate under-exposure for snow scenics should only be to the extent of *half an aperture* and, of course, no coloured filter would be used unless it is desired that the finished film should be monochrome and the same colour as the filter. A haze filter, made expressly for colour film, can be used with advantage as it will help to clarify the distant portions of the scene by neutralising haze which may be invisible to the naked eye.

Exposure is somewhat critical and it is therefore necessary that the determining of the basic exposure shall be accurate, so that the proper degree of under-exposure shall be given to bring out detail without making the whole image too dark.

The Avo Smethurst High-Light meter should always be pointed towards the sun when taking a reading and the highest obtainable reading used, irrespective of the position of the camera in relation to the sun. In other words, for a scenic one would use the same camera aperture whether front, side or back lighting is used.

The minute granulated particles of ice of which snow is composed reflect a great deal of the incident sunlight, which has a bearing on the total amount of light reaching the artificial high-light and thus on the meter reading. If the card artificial high-light and masked meter are used, it is better not to run any risk of the body shielding light from the card ; under the circumstances it is advisable to turn and face the sun, holding the card next to the body with the meter pointing towards it and read the meter scale upside down.

As a last warning. In order to be sure of taking all light values into account, make certain that a wide expanse of unbroken snow is before the meter when taking a reading and hold the meter within a few feet of the surface of the snow so that reflected light from the surface of the snow also falls on the artificial high-light.

Twin Turntables

(*Continued from page 626*)

lead taken, again through a hole in the side, to the pick-up terminals on the wireless set. This completes the wiring.

Care should be taken to see that this lead to the set is as short as possible and if any trouble with hum is experienced in use, it should be replaced with screened cable, which can be obtained for the purpose, the metal sleeving being connected to earth. The motor chassis and pick-up arms should also be earthed, as an additional precaution.

In use the unit should be placed by the side of the projector stand so that the operator can stand behind it and face the screen. In this manner one operator can work both projector and turntables, though two are obviously preferable.

The AMATEUR FILM-PLAY

(Continued from page 614)

In professional work, in the scenario and story departments, there may be, and usually are, a number of intervening phases between the preparation of the synopsis (the first stage in the filmic "treatment") and the finished "shooting script"; but in accordance with our plan of aiming at the utmost simplicity throughout, we shall proceed, in the next article, straight to the task of translating the synopsis into its final form as a "shooting script."

Details

In suggesting how the "shooting script" might be written up, I shall not attempt to deal with more than, say, the first half-dozen scenes. The purpose of the present series is to outline the best and simplest working-methods as I see them: to give you a lead, as it were, in every department connected with film-play making. But beyond publishing a complete sample synopsis—a preliminary which I regard as of vital importance—it is obvious that valuable space cannot be taken up by elaborating every conceivable detail of the various stages—for I have only one article per month at my disposal and not a complete issue of *Amateur Cine World*. Besides, it is in the meticulous thinking-out of details that the amateur acquires his essential rudimentary knowledge of filmcraft.

That the amateur will acquire his knowledge along lines that differ in many respects from those followed by the professional, is of little consequence. Between the amateur and the professional, there is a great gulf fixed; and if I may be allowed to say so, my most earnest wish regarding the welfare of the Amateur Cinema is that that "gulf" shall long continue to remain unbridged.

If you are making a film of a big city, or of your home town, seek out the 'human' element. This shot of Piccadilly flower sellers by the Eros statue, for instance, would be very well worth including in a film of London.

(*To be continued*)

BACK-PROJECTION

(Continued from page 608)

kept away from the screen. This means that the latter must be set back from the aperture through which it is seen and the foreground set must be lit by crossed lamps so that any rays that pass through the aperture strike the plane of the screen outside the view of the camera lens. For the same reason the space between projector and screen is boxed in.

The film which is to be used as background must be specially taken at 32 frames per second with a long-focus lens. The perspective will be correct if the focal length of this camera lens is equal to the focal length of the projector lens multiplied by the distance of the studio camera from the screen and divided by the distance of the projector lens from the screen. The background film should preferably be neg.-pos. with full exposure, developed in soft-working developer and a light print taken. If reversal, the exposure should be full and first development sufficient to leave a delicate positive after a reversal. Neg.-pos., having more latitude than reversal in the direction of under-exposure, is essential for the studio shots, since the lighting of the studio set must be held back to avoid darkening of the supposed "exterior" beyond the window.

It cannot be said that the process is "as easy as falling off a spotlight gallery." It needs a careful preliminary set-up, lighting tests first with a still camera and then with a cine camera, copious note-taking and meticulous reproduction of conditions for the final effort. But difficulties are meant to be overcome and the professional finish of the picture rewards the camera-team. Not to mention the delight of explaining to the astounded audience how easily it was done.

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LETTERS to the EDITOR

EDUCATIONAL FILMS

Sir,—In answering your request for readers' views on the question of Educational Films I should like to take the opportunity of saying that I believe that instruction on this subject would be generally welcomed by those cine enthusiasts who work together and therefore have a somewhat better opportunity of producing this type of film. The value of such articles in *Amateur Cine World* would therefore be restricted but nevertheless very valuable.

In making this type of film the main question to be considered is the outlet for it. If one considers this from the point of view of a film on a subject which we will call X, then it will be easy to demonstrate the point I wish to make. X is a film made for children on a subject which they cover in, shall we say, Class 4, and this subject is dealt with during the second week of the second term. Now how is the teacher to know (a) If there is such a film and (b) Where it is to be obtained, and (c) What gauge it is on? For the producing society there is the question of (a) Where shall we show the film; (b) Who is to show the film; and (c) Will it be cared for?

Completely Destroyed

Over two years ago this club produced a film on the subject of Safety First for Children and in practically every case we had to find our own audiences. We did manage to get it shown in a few London schools and then it seemed that its life was ended. By a happy chance we got the Safety First Society interested and they arranged for it to go into the Provinces, where at the first place it was shown it was completely destroyed and was returned to us in such a condition that it was scrapped.

Please do not consider this letter as being against the idea, rather I would say that with the experience that we have had we would welcome concrete arrangements whereby we could turn our hand to making a worthwhile production, knowing at the start that there would be a 'market' for it.

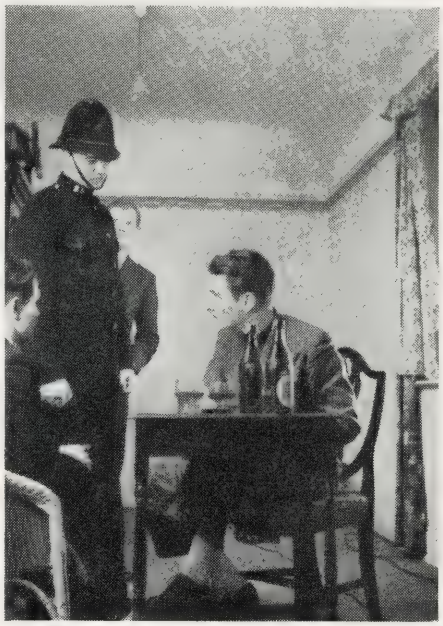
Heston Cine Club. H. EDWARDS, (Hon. Organiser).

Sir,—I was much interested in Mr. Gardner's letter dealing with Educational Films which appeared in your last issue, for besides being a keen cinematographer and secretary of the Hyde Cine Society, I have had a fair amount of experience in the projecting and making of films for school children.

My schoolboy story film, *The Catapult* (250 feet), and the film I made dealing with the normal routine of the school in which I teach (400 feet), have both won *Amateur Cine World* Leaders, but neither is strictly an educational film. The making of good films which will be of real value for teaching purposes seems to me to be rather a difficult and expensive task for the amateur society. But I should be interested to learn of ways and means of doing this, with concrete suggestions for actual subjects.

With regard to projection, our fortnightly programme usually consists of three or four geographical films which are loaned free by the Empire Film Library and with our Ditmar projector we have the choice of the 9.5 and 16mm. sizes. Only about half a dozen films in the Pathe Catalogue seem suitable to me as aids for teaching, while the films in the Ensign Library, though covering a wide field in educational subjects, cost about three shillings per reel per day.

The Editor is glad to offer an open forum for the expression of readers' views but does not necessarily endorse the opinions expressed.



A production still from the Bognor Regis F.S. film, "Death Let Loose."

We are thus limited more or less to Empire films and I should be glad to learn of any sources from which, for example, films dealing with Europe or Asia may be obtained.

Hyde, Cheshire. G. WAIN.

THE TRIALS OF AMATEUR FILM-MAKING

Sir,—In submitting our first picture for your "Ten Best Films" Contest, I'd like to mention a few points, but please don't think I'm making excuses. A party of 13, we formed a little club which we have called "Rampant Films," and after exposing about 150 feet of film in tests and experiments, I bought a new Dekko camera with a Ross 1.9 lens. I wrote this little yarn we have filmed and prepared a list of notes which I called a script, an insult to the word but nevertheless it served its purpose.

None of us has ever attempted writing or acting in any form before, there are only two 5/- sheets for "back cloths" throughout the entire production, *every* "interior" is an exterior built and photographed in my friend's garden, the tobacconist's shop being built of dummies supplied by local tradesmen. The posters are our own make, the newspaper headline photographed with the permission of the *Sunday Pictorial*, and the railway station scene by permission of the Southern Railway.

Photographing in the garden during December week-ends calls for all one's enthusiasm, I assure you, and many retakes have been necessary. We have used two meters. Every inch except the Dufaycolor, has been shot on Ortho film (Gevaert) and every inch (except the colour again) processed by my friend on a home-made drum. I have done the model work, the aeroplane rising from behind the bushes, its fire and its ultimate crash in flames, the model telephone, etc. I believe there is a big scope for amateurs in this field.

An Experiment in Tempo

The cutting during the fire scenes was an experiment in tempo, petrol to plane, back to petrol burning, back to plane, cut to model, cut to spectators watching with varied expressions. I believe this is the picture's highlight and would like your opinion of the attempt.

The sub-titles I blush for, I'm afraid they are bad. They, too, were done on ortho with three car headlights for illumination. While doing these my friend bought a Miller camera, some titles were photographed with this, and we couldn't understand the difference in size until a member of the Catford Film Players explained the difference between an inch lens and a 20mm. lens. We shall retake all these sub-titles when the film is returned.

I have said that every shot is an exterior, but this is not quite correct. The opening titles where members of the cast are shown with their names below were taken indoors with the three headlights, but apart from this the rest *are* exteriors. Our next expense is to be a titler and a splicer, neither of which we possess, editing being done for this picture on a home-made affair of wooden blocks and lino brads.

Pledged to Retake

So great has been the enjoyment and sport of making this picture, full of faults though I expect it is, that the script of our next film has long since been ready, and the entire club are eager to get going again.

Bad camera angles, and heads out of the picture will not occur next time; we're pledged to retake and retake again until the most insignificant scene is as perfect as possible. Time has been our enemy this time; exactly four months went to the making of this present production, and in closing may I wish ourselves—Good Luck!

Bromley. F. J. INGLES.

(We frequently receive letters giving information about the production of films sent for review. As readers may be aware, we make it a practice not to read such letters *before* we screen the films, in order that we can bring to the latter a completely unbiassed mind. While, of course, we strongly deprecate the attitude: "We are only amateurs. Please don't be too hard on us," we welcome accounts of how films submitted are made and like to hear of difficulties encountered and overcome, if the producers, like Mr. Ingles and his friends, use those difficulties.

as a spur to ambition. Lack of space and prior claims of other films submitted for review prevent us from publishing a criticism of this particular production, but a review will be published in an early issue.—EDITOR).

ELECTRICAL TOPICS

Sir,—We have just been reading the article entitled "Electrical Topics" by Mr. Harold B. Abbott in your January issue and feel that we cannot let one of his statements in this pass without making some comment. He refers to the unfortunate position of a person who resides in a D.C. district where there is little chance of a change to A.C. for some time to come and goes on to say . . . "there are already many pieces of excellent electrical apparatus denied to such unlucky folk and if a recent announcement of a well-known amateur cine house foreshadows a general policy in the trade, it seems that it will not be long before D.C. users will have to satisfy their needs from second-hand and obsolescent projectors."

Surely Mr. Abbott has not overlooked the use of a rotary converter which is a simple and fairly inexpensive way of overcoming the difficulty. As the number of D.C. districts is small compared with A.C. ones, Mr. Abbott will probably agree that the additional expense of a converter would probably be no more than the price which would have to be charged for a "Universal" machine or a purely D.C. one, owing to the fact that one could never get a proper production "run" due to the small demand that would exist.

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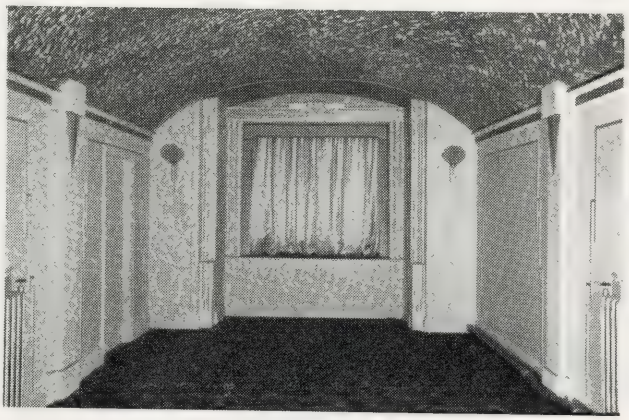
A HOME CINEMA DE LUXE

Some impressions by H. O. Elgie, Vice-Chairman Leeds Cine and Leica Society, of a cinema just completed at the home of Mr. J. Shaw of Bramhope, near Leeds.



A view of the proscenium of the miniature theatre described in this article.

EVERY amateur cinematographer discovers, sooner or later, the need for locating, somewhere in his home, suitable positions for projector and screen. Born of this discovery is a desire for the exclusive use of a room suitable for conversion into a more or less faithful replica of the local cinema just round the corner. Unfortunately, the majority of us have to be content with much less than this, in the shape of a diagonal "throw" across the largest and most suitable room available.

That there are other ways of obtaining a reasonably large screen picture is evident from the fact that one enthusiast we know places his projector in the garden and projects through the open French window of his dining room—providing, of course, the weather is suitable. Others, like the writer, have a small hole in the wall dividing dining room and lounge to enable them to project from one room to the other, but while these methods are all very well in their way, it cannot be denied that they make the impromptu showing of one's films a somewhat laborious business.

(*Continued on page 633*)

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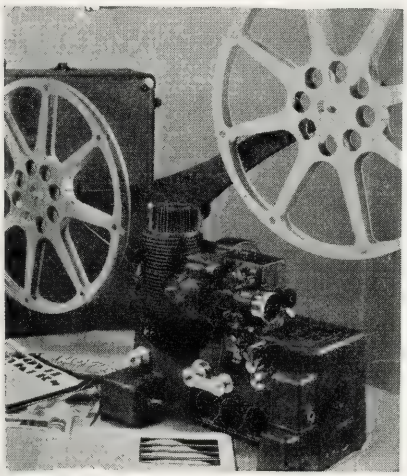

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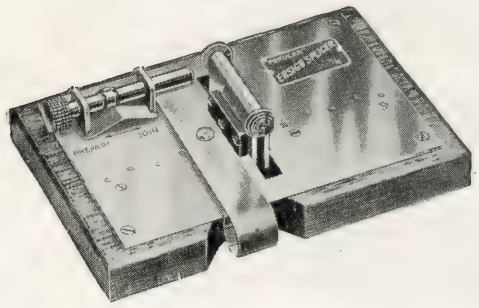

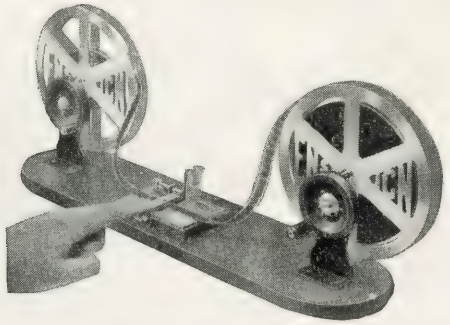

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A Home Cinema de Luxe

(Continued from page 631)

Some amateurs doubtless get a "kick" out of the preliminaries necessary to the giving of a show, but the man who can conduct his guests to a ready-made cinema where everything awaits merely the pressing of a switch or two is indeed fortunate. That Mr. Shaw comes within this category is very evident, as the reader will agree after reading of the delightful miniature cinema he has just incorporated in his home at Bramhope.

Possibly you are seated in Mr. Shaw's dining room when you express a desire to see some films. Imagine yourself, therefore, being conducted through the central hall of the semi-bungalow into the lounge, and so through into the main entrance hall. The prefix "semi" indicates a staircase somewhere and you discover one leading up from the back of this hall. Reaching the top in time to see your host disappearing through a doorway down a corridor to the left you follow, and find yourself at the entrance to the cinema. You are looking screenwards into a room approximately thirty-two feet long by fourteen feet wide. Five or six obviously comfortable chairs immediately to your right look inviting and you drop into one almost subconsciously. The lights are up, and you realise at once that here is no ordinary amateurish effort at home cinema making, but a well designed, solidly built, comfortable and tastefully decorated theatre, the like of which might well be offered as the standard to be reached by many of the professional cinemas in England to-day.

A fitted carpet, patterned in varying shades of rose, covers the floor. The ceiling, domed its full length, is of plastic paint treated with gold bronze, and you soon find yourself cheerfully risking a stiff neck to look at it. The cream walls with their delicately shaded pink panels and gold mouldings, the gold radiators, the six shell patterned wall lights (dimmed from the projection box) all command your attention, but your eyes persist in wandering back to that ceiling.

Another view of Mr. Shaw's cinema, showing the chairs and projection windows.

The gold satin curtains are electrically controlled from the projection box, as is also the blended red and blue lighting you see softly illuminating them. This comes from tubular bulbs fitted top and bottom of the proscenium. To the left of the screen and just discernible in the accompanying photograph is a door leading to a small ante room. This serves as a cloak room.

The Projection Box

The projection box is a comfortable apartment housing among other things, a Bell Howell 750 watt 16 mm. projector, giving, in this instance, a six feet picture, twin turntables, numerous gramophone records, and, of course, a multitude of switches.

The music you hear is being amplified through a Philco concert grand radio situated behind the screen and to its accompaniment the lights dim and fade out, the projector casts its light upon the curtains as they begin to move apart and—the show is on.

Much of the work was done by Mr. Shaw himself, and you leave full of praise for a wonderful effort—but not without throwing a last backward glance at that remarkable ceiling!

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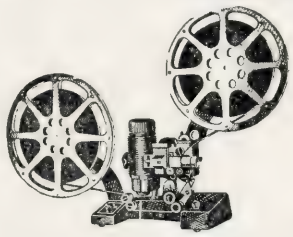

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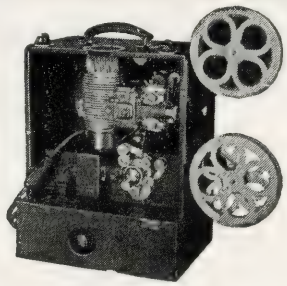

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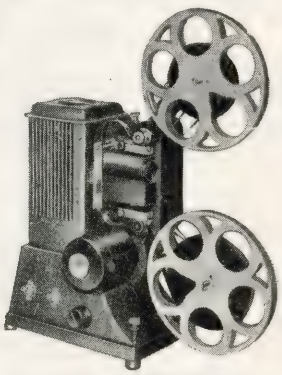

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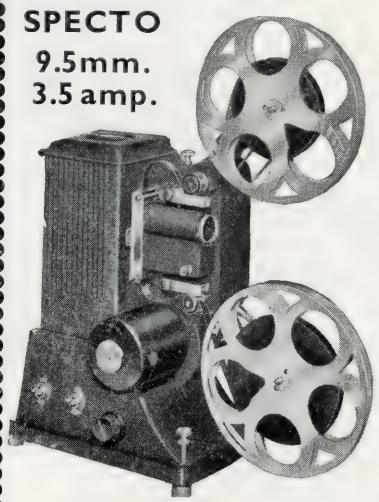

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SOUND-ON-FILM PROJECTOR

Name. Amprosound (Model L).

Makers or Agents. M. W. Dunscombe, Ltd., Bristol. Submitted for review by R. G. Lewis, Holborn, London, distributors.

Size of Film. 16mm.

Sound System. The S.M.P.E. system is standard with all Amprosound equipment.

Construction. The projector body is die-cast, finished in brown crackle enamel. Working parts are of hardened steel, the gears being a combination of bronze and fibre for silent working. Fittings are chromium plated. One-shot oiling is provided for the main body of the mechanism, with extra oil holes for the feed and take-up arms. The amplifier construction is on a sturdy chassis with strong perforated metal shroudings, giving adequate ventilation.

Packing and Erection. When packed for transportation the instrument is contained within two sturdy and handsome brown leather cloth covered cases. The projector case measures 16″ x 11″ x 18″ and weighs 34 lbs. complete. The projector is carried 'lying on its back' so that the top of the case which bears the handle, when removed, entirely uncovers the front of the projector. When the projector is placed in an upright position, without removing it from the case, the sides of the case swing open to form doors which can be closed during running to act as anti-noise 'blimp.'

The separate amplifier and speaker case measures 17½″ x 12″ x 18″ and weighs 48½ lbs. complete. The two units are thus fairly well balanced for size and weight. The amplifier unit forms one side of the case and for operation is detached and placed as a base beneath the projector, to which it is rapidly connected by the appropriate short C.T.S. cables.

Supply Cables. All external connecting cables are rubber C.T.S. of heavy gauge, offering strong resistance to both electrical and mechanical wear and almost perfect insulation properties. There are 10 ft. of main supply cable and 50 ft. of loud speaker lead. This lead has a similar jack at each end, thus avoiding delay in setting up.

Complete Equipment. In addition to the above, the outfit includes gate cleaning brush, oiler and bottle of Amproil, extra fuses and spare exciter lamp, all contained within a convenient cupboard within the projector carrying case. One take-up reel, instruction book and registration card are also provided.

Picture Size. The special lens provided is of 50mm. focus, and at a distance of 12 ft. gives a picture 2′ 6″ wide.

Focussing. The barrel of the lens, which incidentally does not conform to the usual standards of size, has a helical thread, which causes it to move backwards and forwards in the mount when it is rotated.

Illumination & Cooling. The instrument will accommodate all standard prefocus base projection lamps, the equipment normally supplied being a 750 watt, 115 volt lamp. Cooling is effected by a power-driven fan at the base of the instrument, the air stream being concentrated around the lamp by the Venturi tube lining of the lamp house, a high-pressure stream of air also being directed on the film gate. Finned construction of the lamp house aids radiation. The light trapping of the instrument is particularly good, practically no spill light being allowed to escape.

Drive. The electric motor in the base of the instrument transmits its power to the main mechanism by means of a 'long life' combined rubber and leather belt. The teeth of the gears used in the instrument are machine cut.

Supply Voltage Range. The instrument operates on A.C. only, any voltage up to 125 volts. A transformer is necessary for higher voltages and one increasing the range to 250 volts is available, giving a 110 volts output.

(*Continued on next page*)

WILL YOUR FILMS BE

TOO OLD AT FIFTEEN?

Apart from the present enjoyment you get from your films, it's nice to know that if you show them on a Paillard-Bolex projector they are being protected from wear as far as it is possible for human ingenuity, first-class materials and superb craftsmanship to do so. Nobody likes to think that films which have had a good deal of care and time spent on them, will, perhaps in a few years' time, be fit only for the scrap heap.

There is no mystery or secret about how the Bolex safeguards films. It is the outcome of *more than usual attention to the details which matter.* For instance, the film guides and pressure pad of the Bolex are made from stainless steel which is immune from wear and scratching. Again, films will never be damaged by heat with a Bolex. Even after a really long run the gate will be found quite cool. Ask your dealer for a demonstration and investigate these points for yourself—and don't forget the host of other advantages you get with a Bolex—duo or trifilm projection, amazing screen brilliance, enclosed gear drive, choice of 2 or 4 blade shutter, interchangeable condensers for 8mm., and many more.

Model G.916, for 9.5 and 16mm. films, with resistance and 500-watt. lamp.
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CINE PROJECTORS

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Latest Apparatus

(*Continued from previous page*)

Film Transit Mechanism. The feed and take-up arms are of sufficient length to accommodate 1,600 ft. spools. These are spring-belt driven, the bottom arm having two working positions to provide different tension for large and small film-loads. The feed and take-up sprockets above and below the gate have 8 pairs of teeth and 4 pairs at a time make contact with the film.

The back of the gate is solid with the lamp house, the whole lens mounting and presser plate sliding forward together to open the gate for threading. There is no loss of focus when doing this. A three-claw, spring-loaded, intermittent movement is provided and it is claimed to give the minimum of film wear, while at the same time being capable of running damaged film which cannot be handled by more simple claw mechanism. We were able to confirm this. The pull-down ratio is 9 to 1.

For silent projection the film passes straight from the bottom sprocket to the take-up spool, but for sound the film passes over a jockey pulley, then over the spindle of the 3″ diameter heavy fly-wheel smoothing device and past the sound gate. Retention of a steady 24 pictures per second is provided for by a governor. Curved film guides facilitate threading without error and at the same time eliminate lateral vibration which might affect the sound. The bottom loop automatically takes up the correct size.

High speed automatic rewind is provided. It is claimed that a 1,600 ft. reel can be rewound in less than 2 minutes. This movement, equivalent to 5 feet a second, is in our opinion too rapid and a less rapid rewind would be less liable to stress the film. In using this instrument, therefore, the top spool should be controlled with the hand when commencing to rewind, at the same time using the slowest projector speed.

Speed Range. The projection speed range is from about 10 pictures per second up to 24 pictures per second, the electric governor automatically coming into operation at the latter speed.

Shutter. The rotating, disc type multi-bladed shutter gives 4 interruptions per picture per cycle, thus being non-flicker at the lowest speeds.

Framing. Non-optical.

Tilt. A massive knurled disc at the right of the projector base is in constant mesh with internal gears and tilts the projector when it is revolved. It can be locked in any position.

Projector Control. Control is facilitated by a pilot light at the right of the instrument. Along the right of the base, reading from back to front, are On and Off Switch for main supply, Speed Rheostat, Rewind and Reverse and Forward Switch. All controls can be accomplished from the right of the instrument. A still picture control is above the tilting knob. Stills do not operate on the 24 pictures speed.

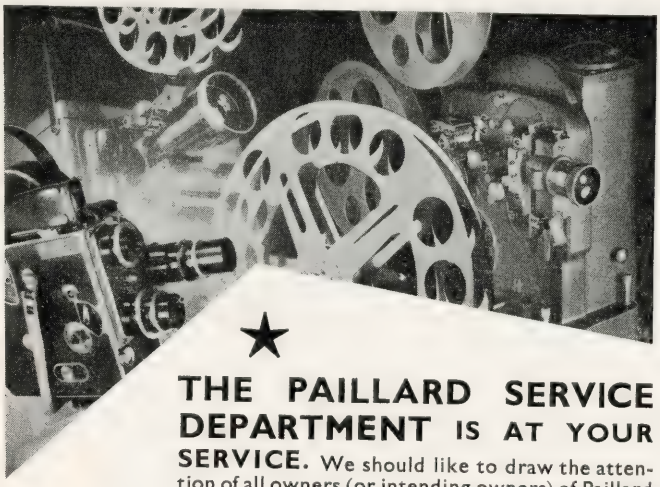
Sound Equipment. The light cell is of standard type and the exciter lamp of pre-focus type. The path from exciter lamp to cell is direct, thus avoiding unnecessary losses. An outstanding feature of the sound optical system and indeed of the whole outfit is ready access to the parts and accurate replacement without tools.

Amplifier. The amplifier unit, which is below the projector during operation, is 3 stage, five valve, designed to operate on 50-60 cycles A.C., 100-120 volts. The makers claim 20 watts undistorted output with one speaker. On test the quality was good throughout the whole volume range. The speaker is a 12″ diameter Magnavox, with fitting for an extension speaker. The makers claim a 40 watt output with two speakers.

Sound Controls. The amplifier panel being larger than the base of the projector allows the controls to be placed around the projecting upper surface of the panel.

The photocell adjustment button controls the cell voltage when replacing the cell. The microphone and non-sync. gramophone attachments can be used either with or without the projector. The microphone and gramophone can be used separately or together and the controls used as a sound mixing panel if required.

General Remarks. This is a good representative of that class of sub-standard projector which is primarily designed for use in halls and at public meetings. It can easily be transported in the average light car



THE PAILLARD SERVICE DEPARTMENT IS AT YOUR SERVICE. We should like to draw the attention of all owners (or intending owners) of Paillard apparatus to the facilities offered by our servicing department. It is only logical to suppose that intricate mechanism like cine apparatus will need expert attention occasionally (even if it is only for a thorough cleaning and oiling). We are naturally able to offer the most thorough servicing facilities for Paillard apparatus and take a pride in giving prompt service. On apparatus where the guarantee has expired we will be pleased to give an estimate before work is put in hand.

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and set up with the minimum of trouble. Construction is sturdy and the sound as good as the film itself will allow. It is one of the quietest sub-standard sound projectors available. Cooling is efficient and ease of manipulation is a feature.

Price. The complete outfit, as specified above, £175. There are also available auxiliary speakers, microphone, twin and single turntables.

CAMERA

Name. Eumig Electric C4.

Makers or Agents. Neville Brown & Co., 44, Berners Street, W.1.

Size of Film. Double width 8mm. Camera takes 25 ft. daylight loading spool.

Construction. Die-cast metal body measuring $4\frac{3}{8}''$ x $4\frac{5}{8}''$ x $2\frac{1}{8}''$, the whole outfit weighing only 1 lb. 6 ozs. complete with battery. Finish in black crackle with bright plated fittings. The camera is in three sections consisting of the main body and two sliding covers.

Speed. One speed, 16 pictures per second, is provided for, and was rigidly maintained under test.

Motive Power and Controls. The source of power supply is an Ever-Ready battery, No. 1289 (cost 5d.), which the makers claim will expose at least 10 double-eight films (500 feet) before needing replacement. This is a very modest figure, well within the capacity of the battery and full motor speed will be maintained. Even if this footage is not run, however, the battery should be replaced each six months. Any standard 4.5 volt battery will do the work.

A locking lever immediately below the lens prevents accidental operation of the instrument.

Transit Mechanism. The feed spool is held on a solid non-rotating post, then passed over a recessed top roller of large diameter. It is then pulled downwards by the single, spring-loaded claw and passes through the gate. Below the gate is a small post with serrated, rubber flanges in a position coinciding with the sprocket holes. Should the pull on the take-up spool at the bottom of the camera become excessive the rubber engages with the sprocket holes and prevents this being transmitted to the gate.

The result of this arrangement is that the gate pressure can be reduced to the minimum without sacrifice of steadiness, thus making it even easier for the electric motor to do its work. The presser plate is held in position by means of a long flat blued-steel spring which bears against a stationary post. The gate is instantly detachable.

Loading is supremely easy.

Lens Equipment. The objective is a Berthiot Perlynx f/2.5—12.5mm., with apertures f/2.5, 3.5, 5, 7, 10, 14 and 20.

Viewfinder. This is exactly level with the lens and at a distance of 13/16 inch between centres. It is engraved with a centre sighting cross.

General Remarks. The Eumig Electric C4 is entirely different from the normal instrument. At first one is struck by its apparent flimsiness and lack of weight, and a feeling, therefore, that the instrument may be 'tinny.' That is far from the case. The absence of weight is due to (a) the absence of a heavy clockwork motor with its spring, cover and gears; and (b) the absence of the need to make the carcase of the instrument stand up to the heavy stresses incurred when winding up a clockwork motor. It can therefore be reduced to the smallest practical weight, consistent with standing up to normal usage.

The electric motor is an exquisite piece of mechanism, delicate in appearance, but able to stand up to rigid tests. It has a balanced 3 coil armature and is shunt wound with centrifugal governor. Owing to the lightness of the film itself, the lightness of the mechanism and the specially designed low-pressure gate, there is no observable inertia effect in the form of over-exposure on the first frame of exposed film.

The new Bell and Howell editing and rewinding outfit reviewed in this issue.

With this instrument the design of cine-camera apparatus has entered on a new and important phase. It is not quite the first electrically driven cine camera, but we do feel that in design it leads the way to many future developments.

Price. £10 10 0. Leather case 17/6.

A UNIVERSAL FILM CEMENT

It is generally known that 'flam' and 'non-flam' films require different types of cement; also different brands of safety film each require their own type of cement. Bell & Howell, Co., Ltd., have introduced a new universal cement for both ordinary and safety film. Its constituents smell very familiar, but on test it undoubtedly gave successful results with a wide range of different types of film stock, including joining together different brands one to the other. We also tried it against Dufaycolor and Kodachrome without any damage to the dyes in these films. A piece of Agfacolor miniature camera film dipped in the cement also gave the same result.

Mechanically, the splices, at least when freshly made, appear to be very strong.

(*Continued on page 644*)

AMPRO

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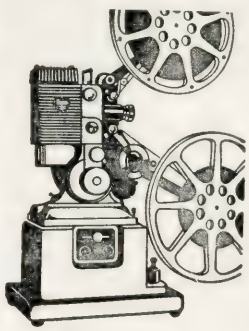

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What the SOCIETIES are DOING

Ace Movies

Hon. Sec.: Channon Wood, 15, Openview, S.W.18. Studio: 90, High St. Mews, Wimbledon, S.W.19. April 3rd to April 10th Ace Movies Show will be held. Sunday, April 3rd, at 7.30 p.m., Monday to Saturday, April 4th to 9th, at 8 p.m., and Sunday, April 10th, at 3.30 and 7.30 p.m. Tickets 1/6, including tax. The Show will include the premiere of *Luna Park*, first public showing of *Plan for Kensington*, a full supporting programme and a repeat showing of *Three Floors Up*.

Blackheath F.C.

Hon. Sec.: John Gibson, 6, St. German's Place, S.E.3. Studio work is now complete on *Three Old Maids* and Director Vale is busy cutting. Reports have it that the new lighting system used has solved the exposure bogey. Director Hardisty now takes the floor with *Peace At Any Price*, which will be the club's biggest film to date.

To make up for the shrunken revenue from the Film Week in October last, the committee have planned a three-nights' Repertory film show to take place on March 3rd, 4th and 5th, during which all the club's films will be re-shown, together with a selection of films by members. Visitors will be heartily welcome. These three programmes will be in addition to the usual monthly show on March 2nd.

February 16th is the date of the annual meeting, which is an I.A.C. Cine-Fellowship night and the Studio at 2, Banchory Road, Blackheath, will be open to all.

Bradford Cine Circle

Hon. Sec.: A. C. Whitehead, The Towers, Clayton, Bradford. Club activities this month have included above all else the annual public show of club and members' films. The feature film, *Murder Will Out*, produced by the circle and directed by Mr. J. North, was well received, as was the colour production *Our Outings*. In support came a selection of films entered for the President's Silver Cup.

Scenarios for future productions are being planned and discussed.

Catford Film Players

Hon. Sec.: Mrs. V. W. Payne, 7, Station Buildings, Catford. The annual general meeting and review of the society's activities for the past year was held on January 5th. The chairman was pleased to record a very satisfactory year in spite of the expenditure involved in equipping the premises as a studio theatre and the many setbacks experienced. Five films have been made by members and the society during the past year, three of which have gained *Amateur Cine World* leaders and one a silver trophy.

A balance sheet was presented to the meeting and showed a very satisfactory state of affairs. After the business meeting films by the Bradford C.S. were screened. Recently members visited the Catholic Film Society and spent a very interesting evening.

Although the next film is not due to be shot for some seven weeks yet, it is the intention of those responsible to have everything ready from script to models, most of which have already now been approved as they believe that the basis of really good productions lies primarily in a carefully prepared script. This film will be shot on 16mm. stock.

Reports and stills for the April issue of "Amateur Cine World" should reach us not later than February 28th.

Catholic Film Society

Organizing Secretary: Rev. Fr. F. Valentine, O.P. Enquiries to Assist. Sec., 36, Great Smith St., Westminster, S.W.1.

The Catholic Film Society commenced the new season with increased membership. The monthly displays at the Millicent Fawcett Hall have been resumed. The February display was given purely as an educational programme and the Society's films with their accompanying sound versions were screened. The fixture proved of great interest to the teachers present. The policy of giving displays in the suburban town halls has been continued. Finsbury was visited on Jan. 17th and Battersea on Feb. 15th. Fortnightly lectures have been given at the society's rooms. On Jan. 13th an Inter-club meeting was held when the latest films of the production group were viewed; and on Jan. 27th a discussion took place on the value of the 9.5mm. film, led by Mr. T. McArdle. In the near future the C.F.S. will have films of all the Sacraments together with sound commentaries. The Roman Mass film now has a sound disc added by Rev. F. Valentine, as also has the *Saints of Aran*. New members for the Mime, Production, and Projection Groups will be very welcome.

Crouch End A.C.S.

Hon. Sec.: S. D. Newman, 66, Crouch End Hill, Crouch End, N.8. The above society is still only in formation but membership is growing fairly rapidly and the keen enthusiasm of the members is being kept at a high pitch during the winter by holding projection evenings.

The secretary had a visit recently from two members of the Mayross Motion Picture Productions. The society still needs much more support and anyone residing in the borough who is interested should write to the secretary.

Edinburgh Film Guild

Headquarters: 135, George St., Edinburgh 2. In an endeavour to encourage sub-standard cinematography along constructive lines, the Edinburgh Film Guild, in co-operation with the Educational Film Association of Scotland, the Waverley Amateur Cine Club of Edinburgh, the Scottish Churches Film Guild and the Edinburgh Photographic Society, is organizing an Amateur Film Festival to be held next November when prizes will be offered for films in four classes:

(*a*) A film of Edinburgh.
(*b*) Documentary, including industrial, civic and social services, publicity, travel, information and general interest.
(*c*) A colour film.
(*d*) Films for Church purposes, including welfare, missionary or Biblical subjects.

While the entries in the classes (*b*), (*c*), and (*d*) are open only to residents in the Lothians, Peebleshire and Edinburgh, the film of Edinburgh is open to anyone and this Festival should provide an opportunity for amateurs all over the country, who may be visiting Edinburgh this summer, to turn their cameras on the town and see their films shown at the Edinburgh Film Festival, with a chance of winning a trophy and prize.

Eltham C.S.

Hon. Sec.: H. L. York, 11, Marlborough Lane, Charlton Park, S.E.7. The all-colour talkie *The Emperor's New Clothes* has now been completely shot and the film and records are in the process of being edited. As both films and records must be edited with a view to obtaining synchronism, the task is no easy one. The colour rendering of Kodachrome film has been found excellent and good exposures have been obtained.

Having cleared up all arrears of work the society is now considering a full-length film to succeed *Microcosmos*. While preparations are being made the society is to produce three films of about 300 feet each, and for this purpose three units have been formed. This system has been tried before with success, for *Episode* and *Boomerang* are both unit productions. It was found that in this way every member has a job to do, for three directors, three cameramen and three sets of actors are required at once. The spirit of competition which arises between the units stimulates the desire to produce a good film. On the last occasion the unit films were sent to *Amateur Cine World* to be judged and *Boomerang* obtained a Leader.

Grimsby P.S. (Cine Section)

Hon. Sec.: L. Sleight, 21, Mirfield Road, Grimsby. Recent lectures have included "Dufaycolor," by Mr. G. H. Sewell, and "Agfacolor," by Mr. A. Merryweather. An exhibition of members' films maintained the usual high standard. Another recent lecture of considerable interest was given by Mr. P. C. Smethurst on the 'High-Light System.' Films from the following societies have been shown: Sutton & District, Beckenham, Ledbury, Salford and Blackheath. Of the four 9.5mm. films, three were spoilt from an entertainment point of view by their appalling conditions. "Undoubtedly this was not the fault of the producing society," writes the secretary, "but from experience these annoying defects are caused by careless handling by borrowers. These, whether societies or individuals, should be black-listed in the interest of other more conscientious societies who are the sufferers in the long run. Now you culprits, what about it?"

(*Continued on next page*)

Some of the 'cast' of the Ace Movies prize-winning documentary, "Plan for Kensington," watch director Channon Wood pack up for the day.

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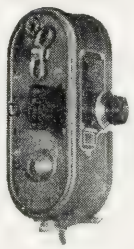

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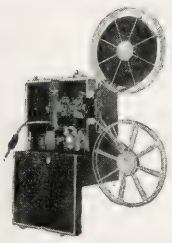

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Society News

(*Continued from previous page*)

Heston C.C.

Hon. Sec. : R. E. MacLean, 57, Crosslands Avenue, Norwood Green, Middlesex. Much to the regret of members, the club has had to relinquish the studio where many happy and instructive evenings have been spent during the last two years. But it is hoped, however, that this upheaval will in no way curtail any of the activities planned for the future. In fact, discussions are already under way regarding the next film, which will be shot in members' houses. It is not proposed to seek other permanent quarters for the time being, but as the occasion arises suitable premises will be hired for meetings and projection shows.

On January 22nd a party of members attended the quarterly meeting of the Cine Federation at the R.P.S. headquarters, where the club's *Funeral of King George V* was one of the films screened.

Hyde C.S.

Hon. Sec. : G. Wain, 170, Dowson Rd., Hyde, Cheshire. On January 24th, Mr. W. Wise demonstrated his Pathescope 'H' Projector. Mr. S. Cooke's *Rhineland* film, with hand-written titles throughout, has been projected and discussed.

Arrangements are now in hand for the next Public Show, the programme for which will include *The White Hell of Pitz Palu* in addition to club films. Tickets, 6d. each, for this show may be obtained from the Secretary.

Kenton A.C.S.

Hon. Sec. : N. Dyer, 263, Kenton Road, Kenton, Middlesex. Regular projection and technical meetings have so far been held throughout the winter. At one of the latter, members demonstrated various cine gadgets which they had devised from their own ideas. At the first meeting of the New Year—on January 12th—a programme of 9.5mm. films was screened. The first half of the evening was devoted to professional films—the latest *Pathescope Gazette*, *A Day at Bournville* (by courtesy of Messrs. Cadbury Bros.), *Whaling*, etc.

After a short interval members' holiday films were shown. These were all "silents" and comprised *Cruise to Norway*, by Mr. Houlton, *Dawlish*, by Mr. Stone, and Mr. Swain's *Six English Counties*, a filmic anthology of Oxfordshire, Worcestershire, Gloucestershire, Suffolk, Sussex and Warwickshire.

More holiday films will be shown on February 16th at The Grange, Kenton, in a programme sponsored by the Polytechnic Touring Association. New members, especially ladies, interested in film acting are required.

Kingston C.C.

Hon. Sec. : W. J. Kelsey, 24, Sandhurst Avenue, Surbiton, Surrey. The Annual General Meeting took place on January 18th, when new officers were elected for the coming year. An interesting programme has been arranged for the forthcoming season, with plenty of outings and picnics, in conjunction with production activities. The next club film will be entirely interior, in the studio, and will be going on the floor in about three weeks' time.

Prospective members, interested in acting for the films, should communicate with the secretary. The annual subscription for gentlemen is 30/-, and for ladies, 15/-. Wives of gentlemen members are admitted as honorary members without subscription.

London A.F.C.

Hon. Sec. : Miss M. Jasper, 99, Cambridge St., S.W.1. The projection unit is still engaged on its tour of Greater London, and club films have now been shown to audiences totalling several thousands, in aid of various charities. On January 22nd a number of members attended a show of 9.5mm. films at the R.P.S. As usual on these occasions, members saw a number of interesting and instructive productions.

The 7th February saw a party of members in Kingston-on-Thames at a show of films produced by Mr. S. B. Carter. The evening was a great success.

Parkhead C.S.

Hon. Sec. : T. Young, 286, Sharrow Vale Road, Sheffield. The society gave a show at the Trinity Church, Highfields, in aid of a Church effort which was very well received, especially the amateur film that was shown.

Four public shows will be given in the near future, when members hope to project at least two or three club films. Members are carrying on with their own individual efforts meanwhile, and some very creditable performances are expected in the competition promoted by Mr. Ingram, Senior, who has offered a cup for the best individual film.

Planet A.F.C.

Hon. Sec. : P. A. B. Derrett, 46, Derwent Road, Palmers Green, N.13. Now in its fifth year of film production, the Planet Society is still pursuing its early policy of treating the production of photoplays as its main consideration. A full-length photoplay (roughly 1,000 feet) is made each year and is publicly shown in the autumn, supported by a suitable programme of documentaries—with perhaps another shorter drama —all productions of the Society or its members, and made on 9.5mm. or 16mm.

The club operates as one production unit, with each member attending to his or her own job of work, whether it be acting, directing, photographing, set-building, projecting or any of the other hundred and one tasks that arise. Thus, it is not necessary for prospective members to own film apparatus—the club provides these necessities—although many members are, of course, camera owners, and produce their own short films.

The club meets at its premises at 85, Green Lanes, N.13, each Monday evening at 8 o'clock for shooting, and on alternate Sunday evenings during the winter months programmes of films are screened. These main road premises—which have only been occupied some four months or so—provide a large studio equipped with nearly 20,000 watts of lighting, as well as a projection theatre and clubroom complete with refreshment counter. Full particulars of membership will gladly be sent by the secretary.

Plymouth Institution Cine Group

Hon. Sec.: H. Bowden, 29, Royal Navy Avenue, Swilly, Plymouth. Since the last report appeared four meetings have been held. On November 23rd several members demonstrated their 'gadgets' and home-made apparatus. On December 7th the pros and cons of presenting films complete with curtains, coloured lights and all the trappings of the commercial cinema, as against the group's more usual method of merely erecting projector and screen were discussed.

Future projection evenings, already provided for in the syllabus, are an evening of members' films and short professional documentaries on March 1st, and the *End of St. Petersburg* on March 7th in conjunction with the Photographic Section of the Institution. On January 18th Mr. J. H. N. Avery gave a very interesting account of a home cinema which he has constructed.

Mr. C. J. Miller, director of *Ferries of Plymouth*, has had to resign consequent on leaving Plymouth on business. Members have expressed their great indebtedness to Mr. Miller, for it is largely due to his initial efforts that the Group is in its present flourishing condition.

Mr. Bowden has taken over the duties of secretary and production of the film will be resumed as soon as possible. Mr. T. J. Webber, the present cameraman, will carry on direction from Mr. Miller's scenarios and the film will be sent to Mr. Miller for editing when shooting is completed.

North East Cine & Dramatic League

Hon. Sec.: R. Redburn, 11, Mighell Avenue, Ilford, Essex. The club is meeting regularly every week at its headquarters. Two projection shows were held at Christmas and now most evenings are spent making a documentary film on the manufacture of dentures, on 9.5mm. stock; so far 250 ft. of film has been shot. All the lighting apparatus has been made by a member of the club.

There are vacancies for a few more members interested in cine work and the secretary will be pleased to supply further particulars.

Rex Film Productions (Purley & Croydon District)

Hon. Sec.: R. P. Bassett, 131, Wickham Road, Shirley, Croydon. A club has been formed under the above title and there are a few vacancies for interested persons with or without their own apparatus. The main objects of the club are: (a) to produce films; (b) by regular meetings to give assistance to inexperienced members; and (c) the projection and discussion of other clubs' films. Temporary headquarters will be at 13, Smithamdowns Road, Purley, by kind permission of Mr. and Mrs. Kerswell.

Salford C.S.

Hon. Sec.: F. W. Kenyon, 9, Westfield, Salford, 6. The committee is considering suggestions regarding the future of the "Catalogue of Amateur Films." Several offers of help and suggestions which have been received and for which the society is grateful, make it likely that the Catalogue will appear once again.

The society's public show is to be held on March 12th, 14th and 15th at Headquarters. The programme will again consist of a mixture of photoplays and members' films. Among the latter will be an excellent colour film of the complete Coronation procession taken by the Chairman, Mr. J. L. Whitehead. Fortnightly meetings are continuing and films from the following societies are to be included in the programmes: Seeall, Catford, Ledbury and Norwich.

Titling and final editing are all that now remain to be done on both the new productions: *A Chapter of Accidents* (9.5mm.) and *Aunt and Ankle* (16mm.). These and *Slate Club* will not be available until after the public show. The following are available now. Society productions: 16mm. *Magic Lighter, Easy Come;* 9.5mm. *Bachelor's Holiday, Double Fault.* Members' productions: 16mm. *The Ring of the Bracklyns;* 9.5mm. *Myself.* All are photoplays.

Another still from the Bognor Regis F.S. comedy, "News from Hollywood."

Shirley Cine Circle

Hon. Sec.: N. Edwards, 111, Orchard Avenue, Shirley, Surrey. It appears that the jolly evenings spent in past years in the Circle's existence will continue in the same happy intimate way in the future and many pleasant evenings have been arranged. Once a month film shows will be given and well-known professional as well as amateur films will be screened, including, of course, members' own productions.

Lectures will periodically be arranged and a list has already been drawn up. The shooting of the circle's second production will commence almost at once, a suitable story having been found.

Stoke-on-Trent A.C.S.

Hon. Sec.: H. T. Morfey, 51, Beresford Crescent, Newcastle, Staffs. At the annual general meeting held on January 12th, Mr. H. S. Day, briefly surveying the year's activities, expressed his satisfaction that the society's funds were slightly in credit, notwithstanding the considerable increase in

(*Continued on page 643*)

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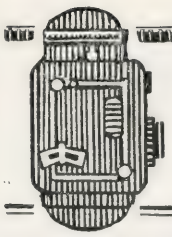

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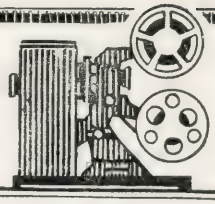

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CLUB NOTES

(*Continued from page 641*)

the cost of producing the annual film. Membership remained steady but it was hoped to increase this during the coming season by judicious publicity. He would like it made better known that their activities were aimed at attracting users of all three sizes of substandard film.

The annual dinner and dance is due to take place on March 10th when the club production, *Nancy's Garage*, will be given its first public showing in the district. (The adventures of this film on its way to America and back have caused the committee some anxiety. Since the meeting the film has been returned, late, but safe and the committee are once more able to sleep o' nights).

The election of officers resulted as follows: President, Mr. H. S. Day; Vice-President, Mr. F. A. Young; Hon. Secretary, Mr. H. T. Morfey; Hon. Treasurer, Mrs. Morfey. Committee: The above officers and Mrs. H. S. Day, Mrs. G. R. Hind and Mr. John Martin, A.R.P.S. A social sub-committee was formed consisting of Mesdames Day, Hind, Morfey and Kendall-Tobias.

Sudbury Film Society

Hon. Sec.: Bertram P. Tyrer, 9, Cranleigh Gardens, Kenton, Harrow, Middlesex. The second session of projection evenings has now commenced. A show of films was given to Wembley Hospital on January 8th and was much appreciated by the patients. Several of the society's films were shown, including *Coronation Procession*, a Kodachrome record of the procession taken by the society's cameramen stationed at different stages along the route.

Several stories are now under consideration for adapting to a shooting script and it is hoped to choose the final one and form a shooting schedule in order that the production may be finished at a pre-determined date. New members are being given prominent parts in the new productions, with more experienced members to help them along. The few final shots for *History in the Making* are still to be made and it is hoped the production will soon be finished.

Trafalgar C.C.

Hon. Sec.: H. T. Parker, 216, Bethnal Green Rd., London, E.2. At a meeting held at the studio, 112, Strand, W.C.2., on the 14th January the club production just completed, *Patent Applied For* (1 reel 9.5mm.), was screened to the members for the first time. It was well received by the audience, and by the time this report appears will be available for loan to other societies, in exchange for a similar film of theirs.

A questionnaire is being sent to all members in order to facilitate a complete reorganisation of the club before commencing the next production. A copy of this questionnaire will gladly be sent to any keen cinematographers, desirous of joining a club with a studio in the West End of London. Four extra technicians for set building, etc., are urgently required. A postcard to the Hon. Sec. will bring the form along.

West Essex F.S.

Hon. Sec.: L. G. Watson, 10, Meadway, Buckhurst Hill. Studio: 41a, Kempton Road, East Ham, E.6. The January monthly meeting was held on the 2nd. Interesting talks were given by Miss H. Manner and the Chairman—Mr. A. L. Watson, on the films *The Last Train from Madrid* and *Victoria the Great* respectively. "It Occurs to Me," the new type of discussion recently introduced into the programme at monthly meetings, then took place, after which a discussion on the film *New Gulliver* was introduced by Mr. W. J. Smith. *Hungarian Rhapsody* was shown and the shots already taken for the society film in course of production, *Hiking*, were projected.

At recent technical meetings addresses have been given on the subjects of "Make-up" and "Scenario Writing," by Miss E. Brown and Mr. S. Reed respectively. The society's President, Mr. D. Gladwell, has two films in course of production, the shooting of *Pot of Basil* (by Mr. S. Reed) is nearing completion and Mr. F. J. Knight-Stevens is engaged on the editing of the documentary film of country life that he is making. On January 12th the society held a dinner.

West Kent C.C.

Hon. Sec.: H. E. Saunders, Cheniston, Hildren Ave., Tonbridge. Programme of Events, 1938: January 10th, Annual General Meeting; January 24th, Lecture, The Chemistry of the Reversal Process, H. E. Saunders, M.P.S.; February 8th, Lecture, Sound on Disc Sonodisc System, D. O'C. Roe, Esq.; February 22nd, Projection Evening; March 8th, Lecture, The Internal Organisation of a Professional Cinema, G. F. Warner, Esq.; March 22nd, Club Recording Tests, Sound on Disc.

On November 29th, in Messrs. Allworks' studios, a show of members' films was given. Seven members showed films, including Mr. Barnitt's prize-winning film, *Hopfields of Kent*, Mr. Warner's *Pennies to Francs*, awarded a leader by *Amateur Cine World*, and Mr. Saunders' *Fish Alive O'*, since also awarded a leader. The event of the evening was Mr. Roe's film of a bull fight with synchronised sound and commentary on Sonodisc apparatus designed and manufactured by the projectionist.

Whitehall C.S.

Hon. Sec.: L. J. H. Seargeant, 32, Twyford Avenue, East Finchley, N.2. The programme of films provided by the Finchley Society on the 18th January was greatly enjoyed. On the 1st February Mr. G. H. Sewell, A.R.P.S., demonstrated 9.5mm. Dufaycolor and explained the details of manufacture and processing. Mr. J. H. D. Ridley, famous among amateurs for his stop-action colour films of flowers, visited the society on February 15th. Several of his films were projected including *The Private Life of the Swallow-tail Butterfly*, which was awarded the R.P.S. Plaque in 1936. On March 1st a talk and demonstration will be given on the working of projectors.

The postal film criticism scheme which was started for the benefit of members in the provinces is temporarily in abeyance. The society, however, still wishes to keep in touch with provincial Civil Servants who are interested in its activities and the subscription for such members has therefore been reduced to 2/6.

The Sixth Annual Exhibition will be held on Friday, March 25th, again at the King George V Hall, Central Telegraph Building, E.C.1. Last year the accommodation was

(*Continued on next page*)

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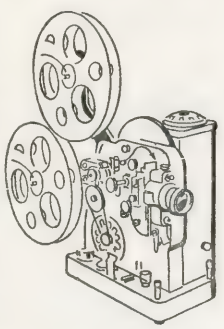

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CLUB NOTES

(Continued from previous page)

quite inadequate and in order to provide for all visitors it has been arranged this year to hold two shows of two hours each; the first at 5.15 and the second at 7.45 p.m. Tickets may be obtained without charge from the Exhibition Secretary, Mr. W. J. Dear, 30, Canvey Road, Leigh-on-Sea, Essex, if a stamped addressed envelope is sent. State whether for the first or second show. All other correspondence should be addressed to the Secretary.

Wimbledon C.C.

Hon. Sec.: C. W. Watkins, 79, Mostyn Rd., Merton Park, S.W.19. Shooting on *Swing Mr. Charlie* is now completed, and director Brian Smith is busy editing the film, which he hopes will be ready for the Associate Members' meeting on 26th February. A script for a further production is under consideration. Of recent meetings, the most outstanding have been when S. W. Bowler, A.R.P.S., and A. Vesselo visited the club; their talks being respectively "Over-run Lamps" and "Criticism of Competition Films." Programmes from several clubs have been screened, and a New Year's Eve party, was attended by over fifty members and friends.

New Apparatus

(Continued from page 637)

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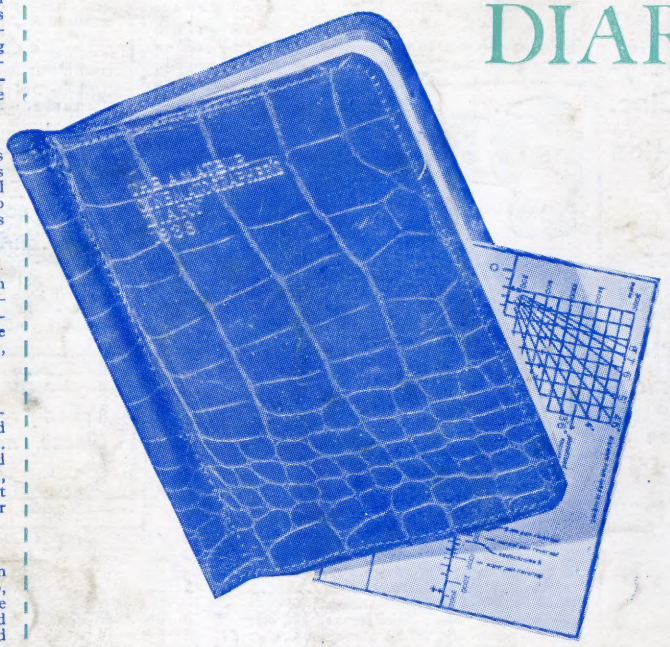

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